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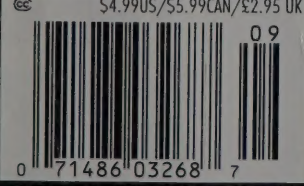
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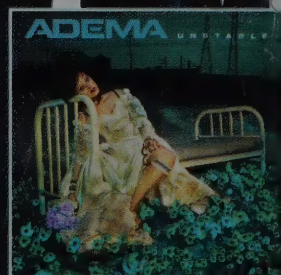
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SEPT 2003 NUMBER 468

PUBLISHED BY:

Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601

EXECUTIVE PUBLISHER: Mitch Herskowitz

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c/o Victor Sierkowski • 46 Violet Ave., Poughkeepsie, NY 12601
(845) 454-7420

HIT PARADER (ISSN 0162-0266) Vol. 51, No. 468, SEPT, 2003. Published monthly by Hit Parader Publications, Inc., 46 Violet Ave., Poughkeepsie, NY 12601, under license from LLS Media Corp. Periodicals Postage paid at Poughkeepsie, NY, and at additional offices. Postmaster: Send address changes to: Magazine Services, Dept. HP, P.O. Box 270, White Plains, NY, 10605-0270.

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WE READ YOUR

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CONTRASTING THOUGHTS

One of the qualities I most admire about your magazine is that you don't speak with a single editorial "voice." I've read features praising stars like Ozzy, Godsmack, Staind and Linkin Park to the moon, and then a month or two later, I read another piece that takes the exact same artist to task for one reason or another. It's highly commendable that you don't simply present the customary "puff" pieces on rock's biggest stars. You seem intent on digging under the surface and exposing what's really at the heart of any given musical matter.

TJ
Richmond, VA

You guys at **Hit Parader** seem to have a pet peeve of some sort against Marilyn Manson. Oh sure, you offer him a lot of coverage, but a lot of time it seems as if you don't really like what he does in his music. I won't offer any direct evidence to support my claim simply because it would take up too much space. But it does often appear as if you're picking on the guy, for whatever reason. Stop it! If you haven't already figured it out, Manson still rules!

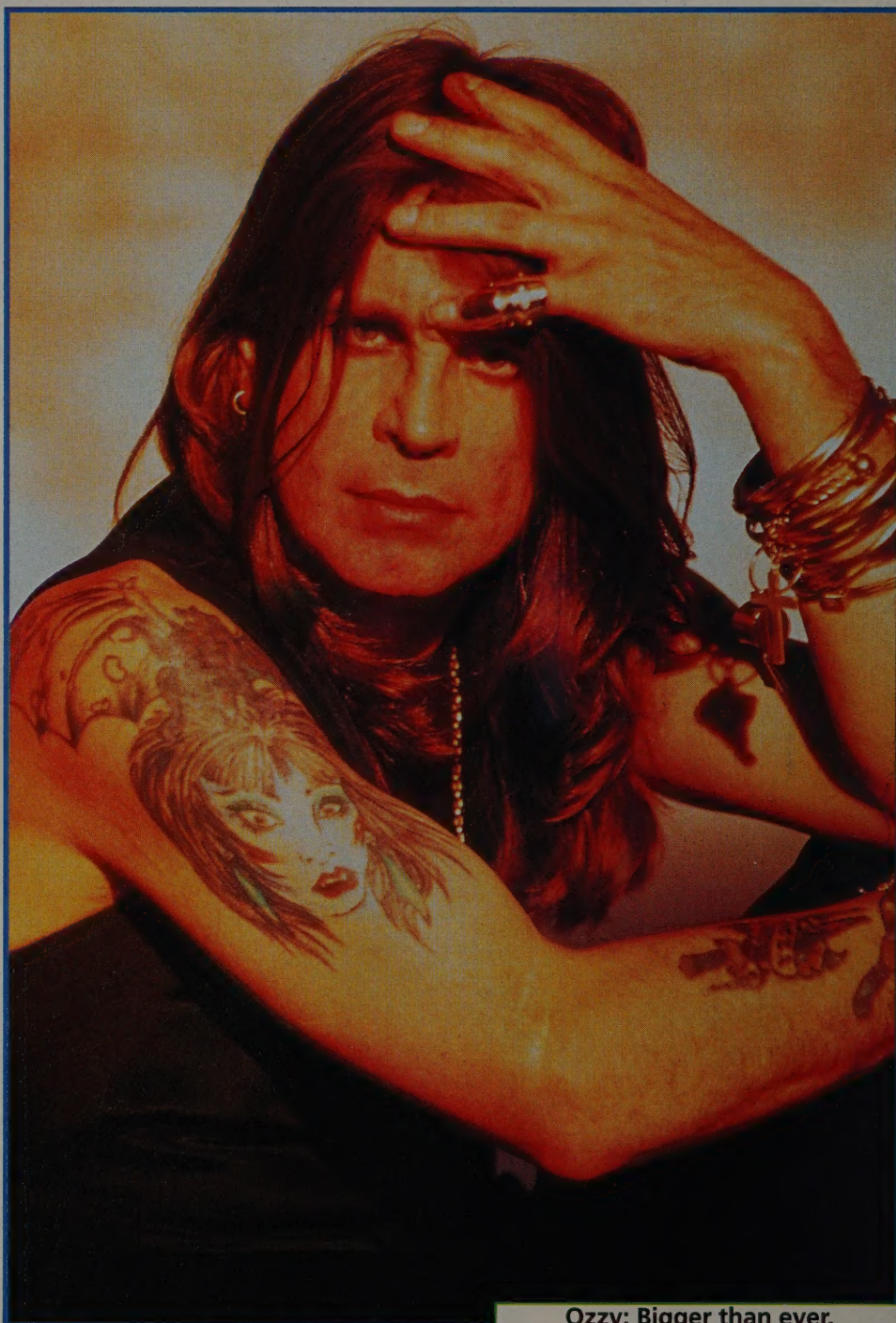
Tim
Hoboken, NJ

One of the things that always amuses me about your editorial features is your insistence of throwing in a "zinger" aimed at virtually every important artist you cover. It doesn't seem to matter who the story is about...Metallica, Marilyn Manson, Korn, etc. You seem to be going blissfully along praising the band's latest album, tour and DVD to the moon... until it happens. You throw in a "despite" and then begin to list the reasons why that particular group's popularity isn't what it used to be or why some within the music industry believe they're on the verge of failure. While there's nothing wrong with that, I do find it rather amusing.

Penny
Lincoln, NE

Hey dudes, how about a little more word about Slipknot? They used to be on every cover. Now I don't see much about them.

6 HIT PARADER



Ozzy: Bigger than ever.

W'as up wit that? I need to get my Knot-full of info... and only **Hit Parader** can give it to me.

Wojo
Oakland, CA

STARS vs. UNDERGROUND

I think that your magazine spends too much time presenting features on Big Stars,

and not enough time giving so-called "underground" bands a chance to shine. Just because a band is on a major label and has their video on MTV doesn't necessarily make them better. In fact, I know a lot of readers would agree with me when I say that a lot of bands with independent record deals are the ones paving the way for hard rock's future. Why don't you give 'em a

hand and make their job that much easier?
Toby
Arlington, TX

I love just about everything in **Hit Parader**. I love your interviews, and your photos, and your insider's view of the heavy metal scene. However, I do think that you've begun to spend too much time covering a lot of little known or even unknown bands. Let's face it, they're unknown for a reason. Most of them aren't very good. I know that a lot of fans think that it's "cool" to be into groups that no one else knows about. But the undeniable fact is that top-selling bands like Staind, Linkin Park and Audioslave are at the top of the charts because they're good! The bands who are struggling just don't cut it in my opinion.
Dev
Vancouver, BC

How 'bout more space for your *Over The Edge* column? That's the first thing I turn to each month because I want to learn about the up-and-coming bands in heavy metal. I know enough about the Ademas and Korn of the world, I want to know more about bands on the cutting edge.
Frank
Raleigh, NC

Thanks for presenting a number of interviews with Cold. Their new album, *Year of*



Staind: Lots of praise.

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the Spider, is brilliant and I think they deserve to be one of the biggest bands in rock. Not only are they heavy, but they're also tuneful... and they can actually play their instruments!

Tami
Joplin, MO

IDOL CHATTER

There's no one in the world cooler than Spider One of Powerman 5000. He's been my idol since I first saw him perform on stage in his hometown of Boston more than five years ago. The guy doesn't just perform on stage—he dominates it. When he's up there doing his thing, you simply can't take your eyes off of him.

Doug
Boston, MA

There are some amazing young bands out there. I particularly love Evanescence, RA and Dredg. What I like is that they're not just presenting the same old... same old. They're really trying to come up with something new and different to entertain hard rock fans. We've recently gone through a period when too many bands seemed content to just mimic the acts at the top of the charts. It's good that something new and exciting is *finally* coming along.

Eric
Philadelphia, PA

Would anyone in the **Hit Parader** editorial office be kind enough to pass this note along to my hero, the one-and-only Ozzy Osbourne. I want him to know how much pleasure he has brought into my life through his music. Though I'm a little too young to have experienced his initial run with Black Sabbath first-hand, I have grown to love that music, and to be equally appreciative of all that the Ozz has created on his own as a solo star. Here's to you, Ozzy! You are the best!!

Chad
Bloomington, IN

To whom it may concern: I would like to see your magazine recognize the greatest performer in the world, Justin Timberlake. Why would anyone want to listen to all that nasty, loud music when they can hear Justin's soulful voice and look at his beautiful face? So I would recommend that you start giving MUCH more coverage to Justin. The world will be a better place because of it.

Jen
Santa Monica, CA

Slipknot: Still the center of attention.



New Releases

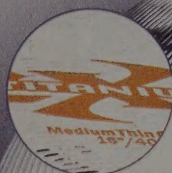
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BY DAMON LANCASTER

LIMP BIZKIT

The two teen-aged dudes stood impatiently just outside the main portal of the *Summer Sanitarium* entrance gate hoping against hope to scalp some tickets to that day's long-sold-out concert featuring Metallica, Linkin Park, and their heroes, Limp Bizkit. With their Yankees caps turned rakishly around, and their well-worn denim jackets bearing the stylized logo of their favorite band, it was easy to see that these guys meant *serious* business. Over and over again the pair shouted "got any tickets" in the direction of the quickly passing patrons, repeating the phrase until it began to sound almost like some sort of rock and roll-fueled mantra. Literally thousands of smiling concert-goers filed by the increasingly desperate duo, with someone occasionally stopping and offering a single ticket... at outrageously inflated prices.

Finally, just as the clock struck 4 PM and showtime was about to begin, a miracle happened. A security guard who had been following this unit's efforts for the last hour with an air of amused detachment, sidled over and casually informed the pair that some last-minute tickets had been returned to the box office. Faster than you could say "Fred Durst" the two turned themselves around and launched towards the surprisingly empty box office line. Five minutes later, not only had they secured themselves some prime tickets (at face value no less), but they were firmly ensconced in their seats, expectantly waiting for the show to begin.

Such is the dedication that

**"Our music
can connect with
anybody—
it doesn't
matter who
they are."**

Limp Bizkit creates among their fans in each and every city they visit. In an era when arena-sized rock shows are about as rare as proverbial hen's teeth, vocalist Fred Durst, bassist Sam Rivers, drummer John Otto, and mix-master DJ Lethal and new guitarist Mike Davis have proven that all a band need do is continually deliver the goods in order to attract fans by the millions. The Bizkit boys have made a habit out of doing just that, producing chart-topping albums like *Three Dollar Bill, Y'All*, *Significant Other*, *Chocolate Starfish* and their recent *Less is More* that have served as a veritable soundtrack for much of the last decade. The band's bold synthesis of rap, rock and metal characteristics, as well their larger-than-life off-stage personalities (Can Fred possibly wring any more mainstream media coverage out of his supposed fling with Britney?) have helped transform this Florida-based band into one of the most successful recording acts around—and one of the



Fred Durst: "*Summer Sanitarium* has been one of the best tours ever."

most in-demand touring units as well.

"We just have a real ability to connect with the people," Durst had said before the show. "It doesn't matter if they're short or tall, black or white, rich or poor—we can connect with them. They seem to relate to what we're doing and what we're saying because they know that we all come from the same place, no matter where we call home. I think that might be the thing we're most proud of."

Indeed, Limp Bizkit's ability to instantly connect with their loyal following was in evidence from the instant the band took the stage. Surrounded by such heavyweight on-stage competition along the *Summer Sanitarium* tour trail, many had openly wondered if the Bizkit brigade could hold their own. But laying down such beat-heavy tunes as *Nookie*, *My Generation* and *Break Things*,

the LB boys proved their metal mettle. With Durst's dynamic stage presence providing the evening with form and substance, and the band's powerful rhythm section supplying the show's musical backbone, the band's set was 90 minutes of pure rock and roll adrenaline, a sound that had the packed throng on their feet from first salvo to last.

"*Summer Sanitarium* has been one of the best tours we've ever done," Durst said after the show. "With four albums out, we really have a great selection of songs to choose from. We can throw in some surprises, change things up a bit, and really keep things interesting both for us and for the fans. With so many different kinds of acts on the bill, there's something for everybody at this event. But every night it's like throwing a big party, and we get to share it with about 20,000 of our closest friends."

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DATSUNS

Oh, you poor, pathetic, uneducated souls who still believe that Limp Bizkit is cool and that the sun rises and sets with Korn's latest musical musings. Oh, you unfortunate, misguided dudes and dudettes who honestly believe that the music world was spawned when Kurt Cobain first began to traverse his angst-filled path in the early '90s or even when Metallica began ripping off their British metal idols a decade before that. No, in all honesty, if you missed the hard rock scene of the '70s (even the most insipid, banal and just-plain-bad hard rock of the '70), you most likely missed it all. Sorry 'bout that... just speakin' the truth. You missed out on the likes of Zeppelin, Sabbath and Purple in their prime, and you can throw in the likes of T.Rex, young AC/DC, Bad Company and even the second-rate talents of Uriah Heep for good measure. It was a GREAT time for rock and roll—a time when guys

The Datsuns:
"Rock and roll is
the music of the
world."



"I hope we've shown that 'guitar rock' isn't dead."

were the cock
of the walk... and women loved 'em
because of it.

Well, all of this pointless, politically-incorrect rambling brings us not-so-directly to a young band called the Datsuns who seem to have somehow managed to swallow whole the influence of Robert Plant, Marc Bolan, Bon Scott and Ritchie Blackmore. Not only that, these young guys are ready, willing and more-than able to regurgitate all those varied influences (with their own sonic twists thrown in for good measure) on their self-titled debut disc. Yeah, maybe vocalist/bassist Dolf De Datsun, guitarist Christian Datsun, drummer Matt Datsun and guitarist Phil Datsun hail from New Zealand, but we won't hold that against 'em. Hey, if you noticed (and you probably didn't) not ONE of the great '70s bands we've listed above called the good ol' U.S. of A. home... and it didn't seem to hurt them too much. So yeah, maybe we've grown to believe over the last decade or so that only we Americans know how to really rock and roll—but history tells us otherwise.

"Rock and roll is the music of the world," Dolf explained. "It is unquestionably American music, but great bands from England, Australia and the rest of Europe have dotted rock history and certainly made their mark. That's what we hope to do. But it's not like people have always jumped behind us. I remember more than a few times when people came right up to my face and told me that guitar rock was dead. Well, I hope we've proved 'em wrong."

The Datsuns have been on their hell-bent path of musical destruction for nearly a decade, dating back to 1995 when the band's core members—Dolf, Matt and Phil—first began rocking their island nation under

the name of Trinket.

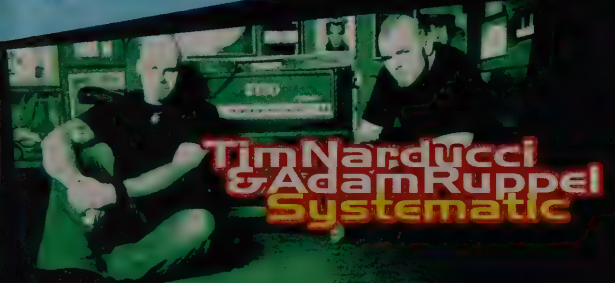
After winning various radio awards and local Battle of the Bands contests, the unit felt they were on their way to international acclaim. But it wasn't until Christian joined on in 1997—and the unit renamed themselves the Datsuns—that things truly began to kick into high gear. Over the ensuing years, while recognition outside of their homeland remained elusive, the band honed their sound to a cutting sharpness through constant live sets and a series of self-released singles that delighted their fast-growing following.

The Datsuns' big break came in 2002 when they were invited on a New Zealand tour by the White Stripes, who instantly fell in love with the band's infectious, over-the-top energy. At the Stripes' behest, the Datsuns agreed to venture out of their NZ stronghold and begin taking on the world. Such actions—including a raucous tour of Europe, and a series of eye-popping State-side showcases—brought the group to major label attention... and the recording of *The Datsuns*. Throughout their debut disc, on such songs as *Lady* and *Sittin' Pretty*, this band pulls out all the stops, delivering a riff-filled, scream-from-your-toes showcase that proves "classic" rock and roll sounds and attitudes are far-from dead.

"We never wanted to be the spearheads of some new movement," Phil said. "We're not here to make any sort of statement. All we want to do is play some rock and roll and have a little fun."



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& Travis Miguel
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03

SITES & SOUNDS

BY JODI SUMMERS

ON THE NET METAL ON THE NET

How many members of the Hit Parader readership have driven through the dusty central California crossroads of Bakersfield? There's not a lot to do there, so kids make music, which is why Korn and Adema hail from there. Here's where they are on the web...

At the official Adema site—www.ademaonline.com/main.html—it was announced "ADEMA IS DROPPING" revealing that new songs were being mixed in London and you can hear some in the near future here. That was then, check back now; let us know what you think (cgoddess@fansrule.com).

At Adema World — www.adema.pt.vu/ you have two options — enter site, enter forums. Tried forums, no go. The site hadn't been updated in 2003....downloads had wallpaper, skins, buddy icons and fonts...bang a gong! In Audio we found rather eclectic musical offerings, including demos, B-Sides, HBO Reverb.

At www.ademalive.tk/— Liked Pic of the month (cool shot of Mark Chavez), site of the month (<http://www.mudvayne.net/>). In the Favorite Things section where Marky raves about his Favorite Metal God—Ozzy Osbourne—"You wouldn't have metal without Black Sabbath" and his Favorite News Anchors—Katie Couric and Matt Lauer from the **Today Show**—"It's a good way to start your day."

So many timely options at www.ademaweb.com/. At TV we found out when Adema was appearing on *Reverb*. Enjoyed the Song Meanings section where the always-effusive MC admitted about *The Way You Like It* "This is my laugh back at all those people, like ha ha I'm here I'm doing what I wanna do."

On a total aside, AdemaVeb led us to www.rocktoons.com, where we found entertaining caricatures of Staind, American Head Charge and the White Stripes.

Think they'll ever have a statue of Korn in Bakersfield? Over at www.korn.com, they claim that Korn Kamp is "your ticket to the biggest band in the world!" Very entertaining navigation system, like a wander through Woodstock...the art gallery had promotional shots from November, 1999—Munky from the sleeve of *Issues*, stills from the *Here to Stay* video shoot. In the Bar we found the forums—basically a bunch of people with way too much time on their hands...not us, we're buzzing through...

To the KornShell at www.kornshell.com. Didja know the KornShell computer language is a powerful, high-level programming language for writing computer applications?...yawn. The entertaining section is Korn meets KoRn, with pictures of devoted fans waiting to meet KoRn, and something you will find no place else, an autographed KornShell.

It was into The Twilight Zone at www.korntv.com, a record company controlled site with okay audio...listen to (or buy) Korn albums both past and present. What was interesting was the link to the Korn International Microsites at www.sonymusic.com/cgi-bin/gx.cgi/microsites. We found KoRn record company propaganda for Australia, the Netherlands, France, Germany, Italy and the UK. It was interesting how tour info skewed for that part of the world...i.e. the one Italian performance "La rock band

Americana si esibirà infatti il prossimo 1° settembre a Reggio Emilia (Festa Provinciale dell'Unità) per l'unica data italiana del loro nuovo, attesissimo tour europeo."

Speaking of foreign sites, UJZ KORN www.ujz-korn.de is in German. Verein zur

Korn: Making Bakersfield proud.



Förderung politischer Jugendkulturen. www.thekornkrop.com/, not recently updated, but found an interview where Munky offered a good Bakersfield story. When asked, "Do you ever foresee yourselves moving back to Bakersfield and opening up a club like Buck Owens?" Munky responded, "... I don't know about moving back, last time we played there, the show was good, the crowd was good...but it was kind of weird. It was toward the end of the tour, so we were a little bit fried."

What territory should we cover next? Email Sites and Sounds at cgoddess@fansrule.com.

HIT PARADER 15

Pick **HIT**

BY PATRICK ZANETTI

AFI: "We've taken our time and paid our musical dues."



"Our music has never really fit in."

In case you were wondering (and we know you were!) the acronym behind the letters AFI stand for A Fire Inside. Highly appropriate considering the incendiary brand of emotive hard rock presented by vocalist Davey Havok, guitarist Jade Puget, bassist Hunter and drummer Adam Carson. Indeed, the sounds featured throughout this unit's major label debut, **Sing The Sorrow**, may well represent the next step in New Metal's on-going evolution—the brand of complex, multi-dimensional music that recently took young bands like Evanescence to the top of the charts. While this stuff is a far cry from the brand of "bleak" metal that recently turned the likes of Staind and Disturbed into multi-platinum superstars, it would certainly seem that there's a place for a band like AFI in the upper ranks of today's hard rock troops.

"Our music has never really fit in," Havok said. "That's a risky way of doing things. We know that. It would have been a lot easier to have taken a path of lesser resistance, but that's not what this band is about. We want to challenge people—to make them leave behind their preconceived notions about what music is supposed to be, and what they're supposed to

respond to. We've taken our time, paid our dues, and stayed true to our musical beliefs. **Sing The Sorrow** is the result of that."

As Havok indicated, recognition hasn't come overnight for him and his unconventional cohorts. In fact, it was more than a decade ago, way back in 1992, that the band released their first music on a split-band EP. From there, AFI continued to change members and hone their sound, releasing albums at regular intervals and slowly building up their following throughout the Southern California area. But it wasn't until the unit released their 1997 opus, **Shut Your Mouth and Open Your Eyes**, that the group's true musical direction began to become evident. As they bopped from indie label to indie label hoping to find their Big Break, AFI's ever-shifting lineup finally began to solidify, and by the time that "break" occurred—when they landed their cover of the Offspring's *Totalimmortal* on the **Me, Myself & Irene** movie soundtrack—Havok knew his unit was *finally* on its way. The radio coverage enjoyed by that tune sparked the band's creative juices, and led them into an intense album-a-year recording schedule (featuring 1998's **A Fire Inside**, 1999's **Black Sails in the Sunset** and 2000's **The Art of Drowning**) which eventually led them to the "promised land" of major label recognition with **Sing The Sorrow**.

"There's nothing quite like hearing one

of your songs on the radio," Havok said. "We take special pleasure in that because we know it's getting played because of the quality of the music, not because we have some big 'hype' machine behind us or because we're part of some trend. With this band, the music has to stand on its own merit, and we're very proud of that."

All of AFI's diverse experiences and abilities are now fully showcased on **Sing The Sorrow**, certainly one of the most unusual, stimulating, evocative and provocative discs to emerge this year. From the rockin' rhythms of *Bleed Black* through the haunting melodies of the disc's first single, *Girl's Not Grey*, this is an album that seems quite content to break any stereotype and shatter any preconceived notion that the listener may have about the contemporary hard rock form. And while Havok insists that his unit isn't out to shake things up merely for the inherent fun of doing so, he does state that surprising as many people as possible has become AFI's most easily referenced calling card.

"We seem to be able to appeal to a very wide audience," he said. "There's stuff in our songs that everyone from metal kids to jocks to skaters can get into and relate to. But we don't want to forget about the fans who've stayed loyal to us throughout the years. They're near and dear to our hearts. They'll be happy with the growth they hear on this album. It's a big step forward for us, especially with the ambient and electronic elements. We pushed ourselves really hard, and we're happy with the results."

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HEAVY METAL

HAPPENINGS

METALLICA: The members of Metallica admit to being "pleasantly surprised" by the incredible response afforded their new disc, **St. Anger**. With the album being the band's first collection of new material in nearly five years, many within the hard rock world openly wondered how a new generation of fans would react to these vintage Master Blasters returning to the scene. "You try not to think about things like that," said guitarist Kirk Hammett. "But it's kind'a hard not to. It has been a long time since we've made a new album. But we were confident we had done something special, and the reaction the album's received only supports our belief."

KORN: According to vocalist Jonathan Davis, Korn are almost finished recording their latest album, and hope to have it out "any minute." Originally, the band's goal was to have the disc released prior to the start of this summer's **Ozzfest**—a show they co-headlined with the



likes of Marilyn Manson and the Ozz himself. But the traditional writing and recording delays pushed the disc's release back a few months... still an amazing accomplishment considering that the group's previous effort, **Untouchables**,

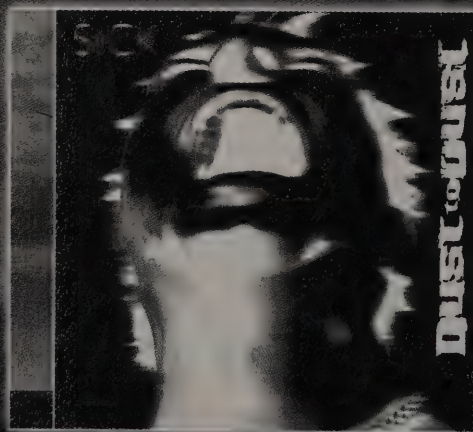
was released only last year. "We had the songs, so why not record them?" Davis asked. "We produced this album ourselves, and we're very proud of it."

MARILYN MANSON: Those around Marilyn Manson state that the shock rock pioneer is a little concerned over the lack of immediate commercial success attributed to his latest outing, **The Golden Age of Grotesque**. While the disc will probably eventually reach platinum sales status, that's a far cry from the numbers MM enjoyed during his late-'90s heyday with albums like **Antichrist Superstar**. "It's hard to get Manson to admit it, but he must be a bit concerned," said one confidant. "He's a very savvy guy, and he enjoys it when his albums are best sellers. He'll never come out and say it, but I bet he follows the charts very closely."

KISS: So is their current sold-out road outing

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with fellow hard rock legends, Aerosmith, finally going to represent the end of the line for Kiss? Don't bet on it. The band has been on their supposed "farewell" tour for more than three years, and there seems to be no end in sight. With Paul Stanley and Gene Simmons raking in the Big Bucks, it appears as if the Kiss rock and roll circus may keep on rolling for years and years to come. "Gene never met a dollar he didn't like," said an on-the-scene source. "And Paul isn't about to turn down a good pay day either. My bet is that they'll keep doing this for as long as they can still fit into their costumes."

AUDIOSLAVE: Chris Cornell admits that even after Audioslave's debut disc was released, he wasn't sure that the band's recent smash hit, *Like A Stone*, would ever become so big. "When you record an album each song has a certain base

(continued on page 21)

THE HIT PARADER TOP 10

Here is the Hit Parader staff's choice for the Top 10 heavy metal bands of the month. We base our infallible assessment on the following criterion: commercial success, artistic impact, and general ability to get under the skin of anyone who hears their music.

10. JANE'S ADDICTION: Gone but certainly not forgotten, Perry Farrell's troops have made their mark felt with both their *Lollapalooza* shows and their new disc.

9. KISS: The longest "farewell" tour in rock history is gearing up as the Costumed Crusaders of Kiss prepare to hit the tour trail with Aerosmith for what promises to be a series of unforgettable "can you top this?" performances.

8. KORN: On tour with *Ozzfest*... and planning on recording a new album by year's end. The Kornsters are one busy band!

7. COLD: Scooter Ward and his boys have proven their metal mettle once again with *Year of the Spider*, one the 2003's most memorable hard rock albums.

6. GODSMACK: Can Godsmack do no wrong? With their hit-filled disc *Faceless* proving to be a platinum-covered smash, these Bean Town rockers remain a radio favorite.

5. DEFTONES: While their new self-titled disc has drawn criticism in some circles, the disc's adventurous feel and no-holds-barred approach has won additional praise for this unconventional unit.

4. STAINED: They've scored BIG with their latest, *14 Shades of Grey*, a disc which further proves the breadth of this band's hard rock approach.

3. MARILYN MANSON: As if to answer anyone who thought he had lost his musical "fast ball," Manson has never been more outrageous or more compelling than on *Golden Age of Grotesque* or on the *Ozzfest* stage.

2. LINKIN PARK: Quite simply, the masters of all they survey—the single most influential and successful group currently operating under the rock and roll banner.

1. METALLICA: With a new album, *St. Anger*, a new member, bassist Rob Trujillo, and a new tour, *Summer Sanitarium*, Metallica have rarely been more omnipresent or omnipotent.

BREAKING NEWS

BY LOU O'NEILL, JR.

ON DEADLINE: SORT OF feel like that former president who once said, "Here we go again!" Right on the heels of the *Summer Sanitarium* rave comes the news that Kiss and Aerosmith (or reverse the order if you please) are out on the road doing what they do best. We will not comment about Kiss doing a "Farewell" tour—though there's no denying these two metal champions have more than six decades of hard rock experience solidly behind them. And get this: Saliva will open on all 32 dates. Rockin' all over the U.S.A.! It should be a kick-butt tour. But the amazing thing is that Gene and Paul and the guys called Kiss have sold 90 million records worldwide. The Kiss/Aerosmith/Saliva campaign should prove interesting if nothing else. We could easily see Aerosmith and Kiss jam. The tour winds its way across America until around the middle of October. That is, of course, if everything comes off without hitches. This is rock and roll... anything could happen.

SECRET STUFF: A hard-living rock star, but still a sweet guy, changed from a laid-back dude to a raving maniac because of the amount of diet pills he was popping. He actually devised his own "cocktail" of stuff that'll make you run a 100 Meters in 10 seconds flat. Talk about someone with twin personalities.

QUICKIE QUIZ: Last month, even we admit our question was a snowball. The driving force behind Metallica, James Hetfield, turned 40 on August 3rd. **St. Anger** seems extremely intense to these ancient ears. Hetfield cries over and over again about the horror of denial. Listen to the lyrics about his battle with booze and drugs. **St. Anger** is smokin'. All right our Internet snoops, what is the exact population of the United States of America? Ha-ha!

NO NAMES PLEEZE: A famous female rocker treated everyone on her tour to cocaine and champagne for weeks at a time. The gang got so whacked out they could hardly remember what happened just hours earlier. You can't make this stuff up !!!

ROCK WIRE REPORT: What a nice thing to share with you. Our old friend, Sharon Arden Osbourne is now totally free of cancer. Meantime, now that Mr. Ozzy Osbourne's lovely wife is healthy, what's to do about Ozzy? It seems that the metal legend and members of his family—especially 17 year-old son Jack—need to start taking care of their own health.

Hate to say "we told you so," but Linkin Park's *Meteora* sold more than 810,000 copies its initial week of release. Believe it or not, it's the band's first No. 1 ever. Even though *Hybrid Theory* was the best-selling CD of 2001—it never climbed to No. 1. It did sell 12 million copies however. Put the 810,000 honest human beings who actually paid for the record—how many millions more stole it, swapped it, downloaded it—whatever—on the sneak? How could it not be a fundamental fact of life that those who create the material in the first place should not benefit of such creation? Or are we missing something... Going to New York's recent car show, there was a man setting in a chaise lounge with an



orange sign that blared "You can tell me off for two bucks cash. Limit 5 minutes." A line of strangers was waiting to "tell the guy off." Only in New York. By the way, have you seen what Led Zeppelin's *Rock 'n' Roll* did for the Cadillac Motor Company? Caddy sales are going through the roof! To be fair, this reporter does own a '63 Chrysler so there's no love lost for Caddy in our book. But numbers are numbers! And the amount of Americans signing up to XM and Sirius is staggering. Throw in ON Star/Satellite, The virtual office, etc., etc., and you'd be an idiot not to say GM didn't get their money's worth from the Page and Plant classic.

OVER 'N' OUT: Cool to see it took Godsmack to knock out Linkin Park from No. 1 on the charts. Sort of like the mantle being passed. Manson has given the strictest orders that only the first pressing of *The Golden Age of Grotesque* will feature a bonus DVD that is said to be mind-blowing... The aforementioned Godsmack are doing their own American tour in the Fall... Our old pal, Joe Perry, keeps rockin like there is no tomorrow. The guitar genius celebrates his 53rd on September tenth.

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HEAVY METAL HAPPENINGS

(continued from page 19)

appeal that makes you like it. That song was different because it wasn't the same kind of hard rock as a lot of the other ones were. It kind of stood out. I didn't know if that was good or bad. I guess I now have the answer to that one."

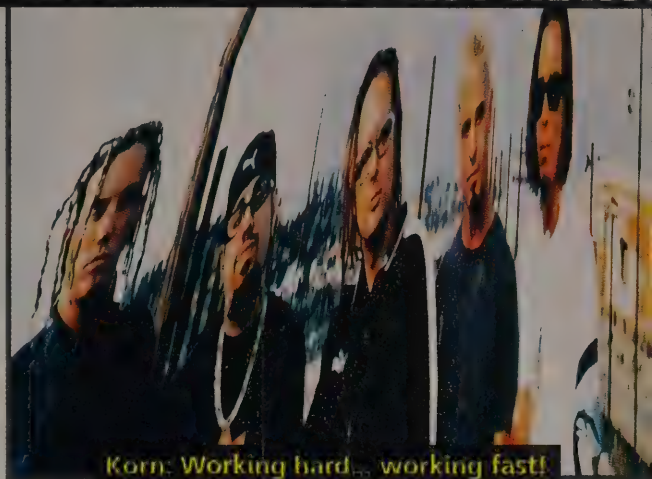
SLIPKNOT: Despite their public face of unity, there seems to be a growing degree of tension within the Slipknot camp. With most of the band ready to get back to work on the group's third album, vocalist Corey Taylor and guitarist James Root continue to tour with their successful side project, Stone Sour. While the band insists that they'll begin work on their next disc very soon, the on-going success of Stone Sour has put a bit of a crimp into their plans. "The guys are all very happy for Corey and Jim," a band spokesperson revealed. "But work on the next Slipknot album has already begun. You can count on that."

GODSMACK: When Godsmack's latest release, *Faceless*, made a Number One chart debut in April, vocalist Sully Erna sensed that it was a signal that something special was about to happen for his Boston-based contingent. "We had never had a Number One album before," he said.

"We had sold millions of albums, but having that happen was something truly special. When you live with those songs for as long as we did, you want people to like 'em... there's no doubt about that."

ADEMA: Adema's Mark Chavez reports that work on his band's second disc is nearing completion. Originally the band hoped to have the album out in August, but now it looks like a November release date is more likely. "We set out with the idea of having an album come out every other August," the singer said. "Our first one was released in August 2001, and we wanted this one out in August, 2003. We came close, but when it came down to making the final decision, we saw no reason to rush things."

OZZY: With new bassist Jason Newsted on board, Ozzy Osbourne admits that he can't wait to get back into the recording studio—something he hopes happens by the end of the year. "When I make an album I'm open to suggestion from everyone," the Ozz said. "I depend on Zakk [Wylde] and outside songwriters as well. Jason is a brilliant songwriter as well as being a great bassist. I'm looking forward to seeing what we can come up with for the next album." Of course, the Ozz's next disc will be for a new label since he recently left the Sony family—his musi-



cal home for the last two decades.

STAINED: The multi-platinum success of Staind's new album, *14 Shades of Grey*, has established this New England-based unit as one of the most successful bands of their generation. Sales of the group's three most recent discs (*Dysfunction*, *Break The Cycle* and *14 Shades...*) have now passed the ten million level, an amazing achievement in this "downsized" rock and roll economy. "It's very rewarding, to say the least," said guitarist Mike Mushok. "Numbers like that almost become an abstract. They're hard to get a full grasp on. But it's very nice to know that our music is appreciated."



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Most semi-regular followers of the heavy metal scene were already quite familiar with bassist Rob Trujillo long before his "Q" Profile rose to stratospheric heights when he was invited to join Metallica back in March. Perhaps some of you best remember Trujillo as a recent member of Ozzy Osbourne's touring ensemble, where standing along-side guitarist Zakk Wylde, this long-haired, constantly moving stage dynamo provided a near-perfect counterpoint to the Ozz' by-now-legendary shuffling gate. Perhaps others of you recall Trujillo from his stint a decade ago with the legendary hardcore unit, Suicidal Tendencies. Indeed it was back in 1993—when Metallica toured Europe with Suicidal Tendencies serving as their opening act—that the paths of Trujillo and Metallimen Lars Ulrich (drums), James Hetfield (vocals, guitar)

new bandmates feel about once again having their lineup complete. Ever since Jason Newsted departed the Metalliscene almost two years ago, rumor, speculation and innuendo have followed in Metallica's shadow like a dark cloud. People speculated about the band's ongoing dedication to the hard rock cause as well as their desire to keep working as hard as they once did. But it seems as if the addition of Trujillo has gone a long way towards both answering those questions and redirecting Metallica's ever-abundant musical energy. While Trujillo doesn't appear on the band's new album, *St. Anger* (that role was filled by the band's producer, Bob Rock), it seems like he's instantly fit into the Metallica fold—a job that is far-from-easy according to those who would know best.

"Just think about it," Ulrich said. "You're entering a very successful band

with the announcement that Trujillo had landed the job.

"It would really be an understatement to say that I'm excited about this opportunity," Trujillo said. "I've known these guys, and admired them, for a long time. So the chance to actually work with them both on the road and eventually in the studio is just amazing. I knew how important a position this is, but to be honest, I was never that nervous about it. Ozzy had already asked me out again for this year's Ozzfest, and I wish I could have done that. I owe so much to him.

"We met with a lot of people before choosing Rob."

METALLICA

MEET THE NEW GUY

BY TERRY ABBOTT

and Kirk Hammett (guitar) first crossed.

And if you're a *really* close follower of the underground metal scene, you may recall Trujillo's work with Infectious Grooves, the Suicidal Tendencies offshoot band with whom Trujillo recorded four albums in the early-to-mid-'90s. In addition, the bassist's recent appearances with former Alice In Chains guitarist Jerry Cantrell brought his unique musical stylings before an even more diverse rock and roll crowd. Indeed, this is one guy who is no stranger either to the members of Metallica or to the often whimsical, unpredictable nature of the rock and roll world.

"We met with a lot of people before choosing Rob," Ulrich said. "It wasn't a rushed decision by any means. We took our time and did it right. We were looking for someone special, and that's exactly what we got when he stepped in. We were all immediately impressed by the roar he was able to produce on bass, and we were also very impressed by his attitude both off stage and on. He's a very cool guy, and on stage he's very dynamic. I don't think anyone who's seen him play or heard him, can deny that Rob has something very special about him.

There's no denying that Trujillo has brought something unique into the Metallica musical scheme, and there's also no denying the relief that his three

with a 20 years history. The fans have high expectations of you, and you know that everyone is gonna be looking and listening to see exactly how you do. On top of that, you've got three crazy guys to deal with in this band, each of whom has a really weird sense of humor. And on top of that, it's *your* job to fit in. So do you think it's easy? But Rob is the kind of guy who's been around, and we know he can handle it."

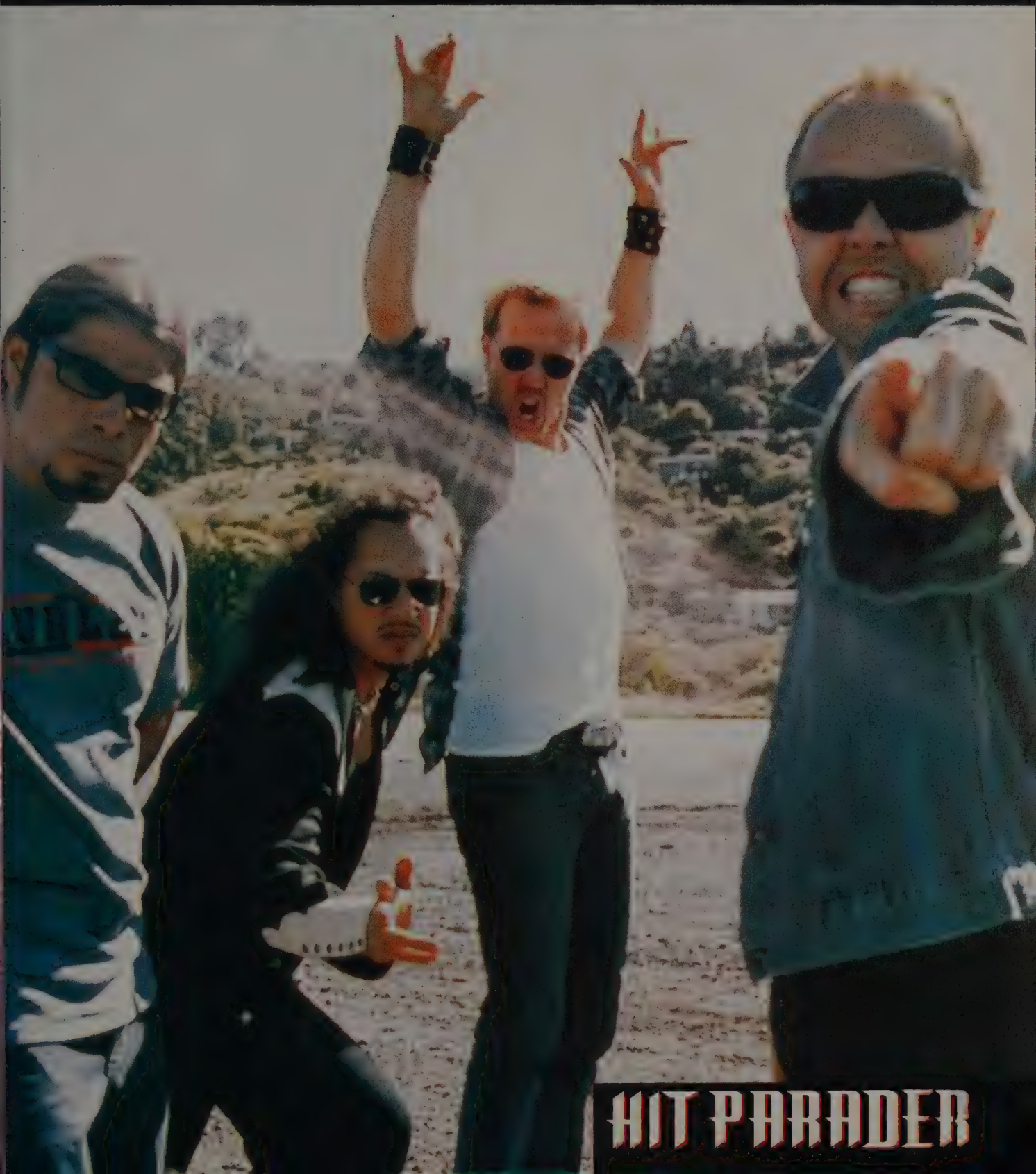
While we all now know that Trujillo beat out some of rock's top bass beaters to land the highly coveted Metallica gig, until recently it wasn't well known exactly who tried out for the job. It was rumored that former Alice In Chains bassist Mike Inez was a frontrunner at one point, as was former Kyuss rockers Scott Reeder and ex-Marilyn Manson member Twiggy Ramirez (who has since taken the bass slot in A Perfect Circle). Indeed, there was a time earlier this year when it appeared that just about every bassist in North America had either jammed with Metallica, wanted to jam with Metallica or was planning on jamming with Metallica. But two months before *St. Anger* hit the streets, and three months prior to Metallica kicking off their *Summer Sanitarium* tour (which also features Linkin Park, Deftones and Limp Bizkit) all such speculation concerning their bass position was cast aside

But when this chance came along, I had everyone's support. I think a lot of them were as excited about it as I was."

In the months that separated his joining the band and the beginning of the *Summer Sanitarium* road outing there was obviously much work for Trujillo to do. Not only did he need to learn all the classic tunes that comprise Metallica's live set, he had to familiarize himself with the various intricacies involved with being in perhaps the most famous American heavy metal band of all-time. And while his musical "brothers" welcomed him with open arms, he knew that there were a variety of questions and answers that had to be resolved before Metallica could truly be a fearsome foursome once more. In fact, it was this intricate "bonding" process that proved to be most satisfactory to the four musicians involved.

"After all that we've gone through over the last few years, it really is great to be a full band again," Ulrich said. "Adding Rob has filled us with a lot of energy and an appetite to just go out there and do what Metallica does best. It's revitalized us in a lot of ways, and that's a great feeling to have. Rob is an amazing musician and an amazing guy, and with his help we plan on taking everything higher up the scale."

METALLICA



HIT PARADE

GODSMACK

IN YOUR FACE

BY WILLIAM BARKER

Anyone who's seen him knows that Sully Erna prowls the concert stage with an unmistakable swagger. As he stands under the spotlight—his bare, tattooed chest glistening with sweat—it's easy to see that Godsmack's frontman is all business. And when he starts cursing like a sailor on shore leave, extolling those in the top rows to get off their fat asses and "join the party", you can't help but comply. That's the kind of persona that Erna projects—a no-nonsense, street-tough kind of image that leaves no room for questions and even less for misunderstanding the rock-at-all-costs attitude that pervades each and every one of his band's performances.

Indeed, attending a Godsmack concert is like being caught somewhere between a wayward revival meeting and a hell-bent biker's convention. The air is filled with an

unmistakable aura of tension and energy, yet there is also an undeniable feeling of respect and admiration that passes between this Boston-based band and their ever-devoted following; Erna may casually curse at them, extol them and exhort them on, but each and every one of Godsmack's followers wouldn't have it any other way. It is a unique and special relationship—quite unlike anything else that currently exists in the hard rock world. It is the special affinities afforded by this unique partnership between band and fan that has helped Godsmack achieve the distinction of seeing all three of their albums—**Godsmack**, **Awake** and their recent chart-topper **Faceless**—achieve multi-platinum

status, a fact that has made Erna, guitarist Tony Rombola, bassist Robbie Merrill and drummer Shannon Larkin one of the true success stories of the modern music era.

"I think some fans were waiting to see if we'd let a little success go to our heads," Erna said. "They wanted to see if we'd go soft and lose some of our edge. That's why we felt a special commitment to making sure that we made this album even heavier and angrier than the first two. But at the same time, we also made an album filled with great songs. I don't want to ever feel too comfortable. I don't want to take our success for granted, or our fan's support for granted. I want to feel like I've always got to dig down deep into my gut in order to maintain their respect."

Digging down deep into his artistic soul has clearly yielded some major dividends for Erna. As shown throughout **Faceless**, Godsmack's latest batch of slightly sinister, infectiously rhythmic and methodically metallic songs seem destined to carry them to the same commercial heights enjoyed by their previous efforts. Yet despite all that they've already achieved, it is a far more self-confident band that confronts the rock world this time around—a band that has faced innumerable problems and cleared seemingly insurmountable hurdles along their path to

Godsmack:

"We wanted all of our focus where it needed to be."

"Some fans have been waiting to see if success would go to our heads."

how well this album turned out. Having Shannon in the band really revitalized us, and the music reflects all the energy and ideas we've stored up since we made our last record."

With their third album already a bonafide mega-hit, the members of Godsmack now face a difficult, albeit pleasant, problem: Erna and his musical troops have had to make the difficult call as to whether or not they immediately wanted to go out and headline their next American tour. Intriguing offers were coming in from left and right, luring the

get away from everything that might change our focus. Thankfully, that strategy worked very well."

Perhaps it was the swaying palm trees and the laid-back Florida ambiance that brought out the pugnacious attitude Godsmack displays throughout *Faceless*. On such tracks as *Make Me Believe*, *Releasing the Demons* and *Straight Out of Line*, what has quickly become known as Godsmack's "trademark" sound is very much in evidence. Pumping guitar riffs, pulsating rhythms and hypnotic lyrical tirades continually battle with one another in an attempt to win control of the listener's ear. But unlike the time only a few years ago when this unit first snuck up on a totally unsuspecting rock scene, this time around just about everyone, everywhere is extremely aware of the overwhelming presence of the Smack. And this time these four are more-than-happy to assume the role of stars amid the contemporary music playing field.


"I don't say this arrogantly, but I think we've come to realize that we're a pretty good band," Erna said. "We've accomplished a lot, and we've done it more than once. We're probably more confident right now than we've ever been. Even we were surprised by

band with impressive "special guest" gigs. But now with three albums worth of material ready to go, the temptation of headlining their own major tour from start-to-finish proved to be too inviting for the Smack troops to pass up.

"We're ready for anything as far as tour opportunities go," Erna said. "But of course we want to headline a major tour as soon as possible. It's all about time and about economics. Opening can be a little frustrating—especially with all these songs that we want to play. We feel like we were just warming up, just getting everyone into it after 45 minutes, and then it's all over. We'd much rather take our time, play whatever we want and not feel rushed. That's a real nice feeling. We're very proud of the music we've made on *Faceless*, and we still love the stuff we had on the first two albums. When you bring all those songs together in one place at one time, we think it makes for a pretty solid rock and roll show."

the top. How hard it must now be for this group to believe that only five years ago, their own, self-produced version of their debut disc was to be found only in a single Boston-based record store. But despite how far they've come in a relatively short time, Erna is more determined than ever to keep his group's collective focus squarely on paying any price in order to produce the best rock and roll music they possibly can.

"One of the things that became a goal for us as we started to get ready to record *Faceless* was to make sure that all our focus was where it needed to be," Erna said. "Something that naturally happens to you is that you develop more and more distractions when you're at home. Friends call on the phone. Family members drop by. It's nice... but it's distracting. So we all got together and went to Miami—both for the weather and to



Jet:
"We're just trying to have fun."

JET

FLYING HIGH

BY ROB ANDREWS

People have been talking about Jet ever since this Australian-based hard rock band first plugged in their instruments a little more than two years ago. From virtually that initial instant of musical excess, good things were said about vocalist/guitarist Nic Cester, vocalist/drummer Chris Cester, guitarist Cameron Muncey and drummer Mark Wilson... and bad things were said. They were hailed as a "new-age Rolling Stones" and a "latter-day AC/DC" in various music publications, while simultaneously being derided as "low-brow rockers with even-lower moral standards" in more conservative circles. Any way you choose to view them, however, the undeniable fact of the matter is that Jet have arrived in all their roaring, soaring, never boring glory—and America had better be ready... or else.

"We don't really fit into what a lot of America seems to be listening to these days," Nic Cester stated. "We're into loud, raucous music that has a real melody, and we're also into putting on a show. A lot of what's going on in America seems to go totally against that. You'll never confuse us with any of those bands that stare at their feet on stage and bemoan their sad fate as rock stars."

Jet are exactly the kind of dirty, sweaty, underground rock and roll band designed expressly to excite the imagination of the music masses. When this quartet first got together in their home town of Melbourne, their immediate goal was merely to make a lot of noise and have some fun—not to take over the rock and roll world. But after they recorded their first four-song EP, *Dirty Sweet*, for a few hundred bucks, and pressed only 1,000 copies of that effort, the buzz surrounding these hard rock revivalists began to build at an almost alarming rate. Their live shows soon became the "must see" events of the Australian music scene, and their reputation as fun-loving bad boys brought media attention from far-and-

wide down upon this unit's somewhat unsuspecting heads. It all culminated when within months of that first disc hitting the streets (and instantly selling out), Jet were asked by no less a force than the legendary Rolling Stones to serve as the opening act for their Aussie tour.

"Am I surprised by what's happened?" Nic asked. "I'd have to say so. Absolutely! Who could have imagined that we'd be playing on the same bill as the Rolling Stones? Not us, that I can assure you. It's all happened so fast that it's caught us all totally by surprise. But we're just rolling with the punches. We're going to do everything we can to enjoy this—no matter what happens next."

What happened next for Jet was that following their all-too-brief Stones stint they were swept up in a whirlwind of major label activity, with their lives virtually uprooted and moved to L.A. where the band soon began work on their self-titled debut album. But never satisfied to just sit around and wait for things to happen, even during the initial stages of their recording process, the band took some time off to fly over the Europe to "wow" the Continental crowd and further establish their fast-growing rep as the latest "saviors" of the rock and roll form. With their balls-out-meets-bubblegum sound and outrageous stage presentations, it seems like the next great chapter in hard rock history may soon begin to unfold in all its tattered glory, and Jet are gonna be there leading us all on this amp-blasting sojourn.

"We're just trying to have fun," Nic said. "There are enough bands out there who take what they're doing so seriously. That's not us. We do take our songs seriously because we want them to be really good. But that's about as far as it goes. Once we write 'em, it's all about getting up on stage and just letting it rip."

"We're into loud, raucous music that has a real melody."

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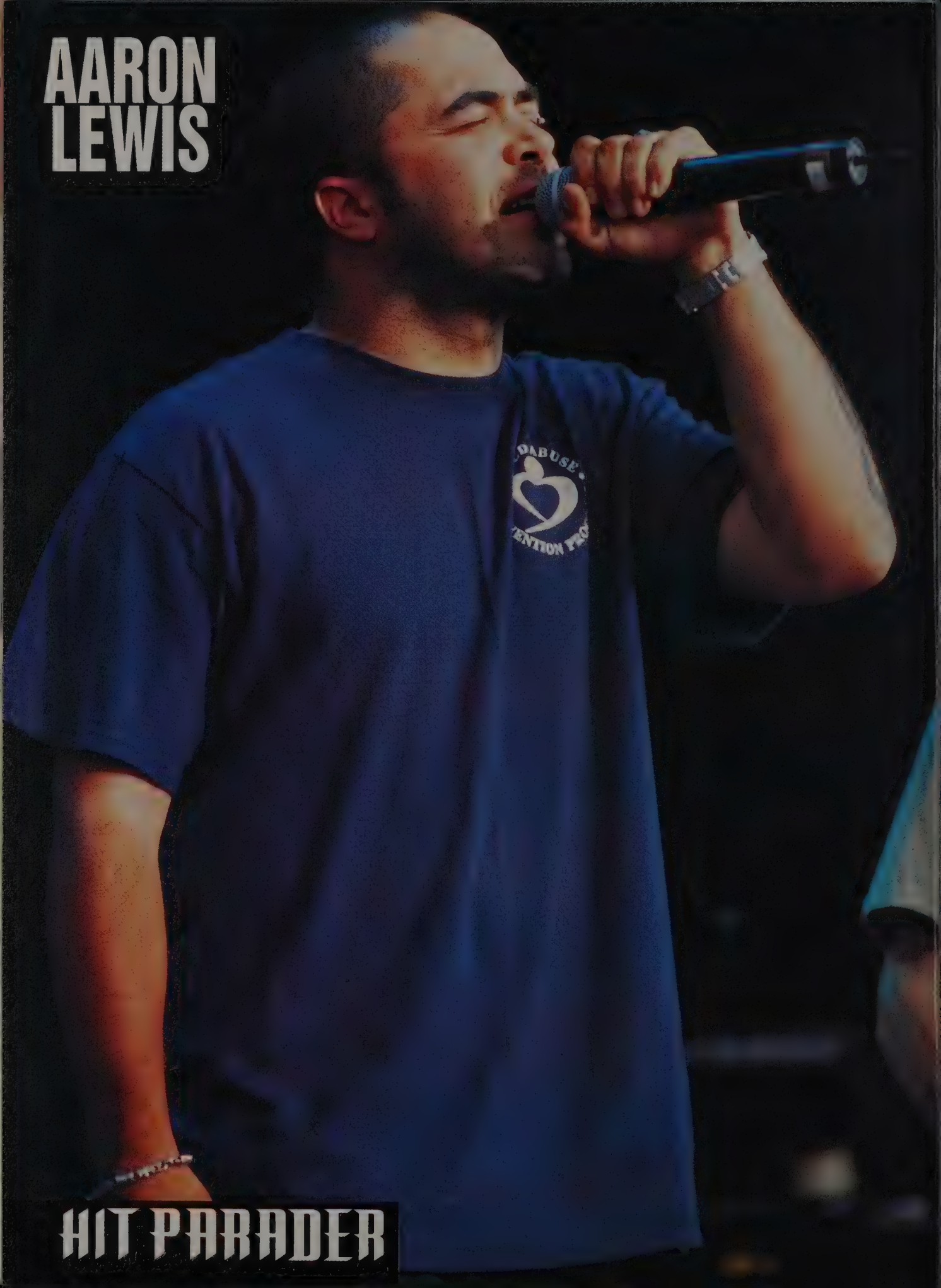
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HIT PARADER

When your previous two albums have sold a combined worldwide total in excess of ten million copies, when your most recent tours have packed arenas from coast-to-coast, and when your videos have become the standard against which countless other New Metal vids are measured, you know your career is clearly headed in the right direction. That's exactly where Staind find themselves as their latest release, **14 Shades of Grey**, continues on its dizzying trek towards adding another shimmering chapter to this New England-based unit's already glowing history book. For vocalist

bly diverse attack upon the psyches of all who dare listen to their volatile sound. And never have those qualities been more in evidence than throughout their latest disc. On **14 Shades of Grey**, this unit has constructed one of their most diverse and disarming collections yet— an album that stands up to, and in some ways surpasses, the platinum legacy created by previous albums like **Dysfunction** and **Break The Cycle**. Indeed, on songs such as their break-out single, *Price To Pay*, on which the group takes a cold, hard, and often disturbing look at the music business which surrounds them, Staind has touched upon

struck us as a great way of both promoting the album and getting some idea about how the fans would respond to this music," the shaven-headed singer said. "You can never be totally sure how a song will be received until you actually stand on stage in front of a live crowd and perform it. In this case, many of the people still hadn't heard most of the album— it was totally new to them. That's a tough way of hearing a song for the first time. But their response was incredible. It made us feel very positive about what we had done."

With their new album already a chart-topping success, and their latest world tour about to commence, it would certainly

STAIND

BETWEEN

BLACK & WHITE

BY TOM LINDGREN

Aaron Lewis, guitarist Mike Mushok, drummer Johnny April and bassist Jon Wysocki, however, all such success comes with a price. For every album sold and each concert performed, a little bit more of this unit's much-desired quest for privacy is lost. But such is the "penalty" one has to pay to be part of one of the most successful and influential hard rock bands of the last decade.

"Being in the public eye will probably never be something I'm totally comfortable with," Lewis said. "But it has gotten much easier for me over the last few years. Really, what choice did I have? With the band doing as well as it has, it's inevitable that you lose a bit of your privacy. That's probably more important to me now than ever due to my wife and child. But my wife has such a good attitude about things like that— she's actually changed my perspectives as well. Now, while I don't actually embrace notoriety, I don't feel the need to shun it either."

The constant internal struggles between fame and privacy, success and struggle, acoustic and electric, happiness and despair have long stood at the very core of the Staind musical experience. Such variances have helped constitute the foundation from which this band from Springfield, MA has launched their incendiary, incredi-

new artistic terrain, a place where their bold blend of wall-shaking power and plaintive introspection has never sounded better.

"We like to believe that on **14 Shades of Grey** we've been able to take the various parts that have made our last few albums successful and magnify upon the best elements," Mushok said. "Of course, the final judge of that will be the people who hear the music and buy— or don't buy—the album. We think they'll like what we've done once they hear it."

In order to allow their fans a better chance at hearing their latest musical creations, just prior to **14 Shades** being released in May, Staind took the bold step of presenting a series of free concerts in key cities across the face of the United States. With the mini-tour kicking off in Boston, and then moving on to New York, Chicago and Los Angeles, a lucky cross-section of major market fans were able to not only preview the group's new album, but offer immediate feedback on what they liked... and what they didn't. Thankfully for all involved, the crowd's response at each-and-every performance was overwhelmingly positive, leaving even the ever-stoic Mr. Lewis with something closely akin to a smile on his face.

"The idea of doing the free concerts just

appear as if the members of Staind have their musical plates filled-to-the-brim... and beyond! But despite all that he's currently undertaking with his Staind rock and roll brethren, Lewis has also recently found time to launch his own record label, which will be distributed by industry powerhouse, Geffen. Much like Staind's "mentor," Limp Bizkit's Fred Durst, Lewis has decided to capitalize upon his ever-growing Staind renown and expand his musical realm. The first results of his new endeavor will soon be heard on the debut album by the band Lo-Pro, a group which features the talents of former Ultraspank members Pete Murray (vocals), and Neil Godfrey (guitar), along with guitarist Pete Ricci and ex-Godsmack drummer Tommy Stewart. While Lewis will be too busy with his various Staind duties to become actively involved with the band's first disc (though he may make a guest appearance on one of their songs), he has turned over the production responsibilities to the hot-as-a-pistol Don Gilmore, fresh off his work with Linkin Park on **Meteora**.

"The label has gone well so far," Lewis said. "Lo-Pro is an amazing band, and everything has been very cool around them and the album. Some people warned me about the corporate side of the music industry, and as we express in *Price to Pay* we're already well aware of that. But the people at the label have treated me very well and have lived up to everything that they've promised. I'm excited about having the first album come out on the label and then to take things from there. It may not be as satisfying for me as making music with Staind, but the label does promise to be very exciting."



PRESENCE WITH A FLAIR

BY ROB ANDREWS

Some folks say that the rap/metal phenomenon is dead. Some say it's just resting. Others insist that the "heavy-hop" style is merely going through the expected growing pains for a form so new and so radical, and that as soon as the next major "hybrid" band comes along, the style will shoot off to the rock stratosphere once more.

In all honesty, it's not easy to know exactly whom to believe in this on-going debate concerning the rock and roll fate of the rap/metal form. It's easy to look at the recent disappointing chart results of bands like Limp Bizkit and Crazy Town and state with unequivocal certitude that the Golden Age of rap/metal has already come-and-gone. But at the same time, you can check out the amazing response afforded a band like Linkin Park and realize that when properly handled and disseminated, this mix of heavy sounds and urban influences can still work like a charm.

All of this brings us to a new band called Presence, who may very well help dictate the short-term fate of the rap/metal style. As can be heard throughout their latest album, **Rise**, this Tallahassee-based unit has ingested a variety of hard rock and hip-hop styles—ranging from the roar of Rage Against The Machine to the cutting-edge attitudes of P.O.D.—to produce an album that stands out from the crowd like the proverbial sore thumb. It's not like vocalist Jay Slim, guitarist Dan Fulmer, bassist D.J. Stange and drum-

mer Nick Wells necessarily started out to be the supposed "saviors" of the rap/metal form. But due to circumstance waaaay beyond their control, they just may find themselves being the right band in the right place at the right time to do exactly that.

"Don't try to lay any of that on us," Jay said with a smile. "We're not here to become heroes or anything like that. We're just making the music we love—the stuff we've been doing for years—and we hope that people like it. I know that this kind of

urban cool thrown in for good measure. But rather than being deadly earnest, or comically inane—as have been so many of their rap/metal predecessors—these guys seem to approach their music with a definite sense of purpose... as well as a healthy tongue-in-cheek philosophy.

"We take our music seriously, but we don't take ourselves that seriously," Jay said. "We like to have fun in this band, and we don't mind writing about it in our songs. That's what *Tons of Fun* is about. I think we've all had those morning-after-the-night-before moments when you kind'a look around and wonder exactly where you are and what happened to you. Well, we have a lot of those."

"We're not here to become heroes or anything like that."

music has had its ups-and-downs over the last few years, but that's not our problem. We didn't change to get people to notice us, and we're not about to change to make anyone think we're cool. You've just got to accept us for what we are."

So what are Presence? Judging by such songs as *Soundcheck*, *Again and Again* and their recent single, *Tons of Fun*, they're exactly what the rock world needs right now—a band with a strong sense of self and an equally strong sense of style. With Jay's roaring vocals raising the roof, and Fulmer's heavy-handed riffs blowing down the walls, on **Rise** Presence has created an album that defies easy categorization. This is pure, raw rock with a definite sense of

Having previously released two independent albums, 1999's **Divine** and 2001's **When the Smoke Clears**, the major-label appearance of **Rise** signals a big step-up for this Sunshine State quartet. They sense that with a little luck—especially in terms of landing just the right tour—their high-energy sound could carry them a long, long way up the contemporary music mountain.

"We're ready for anything," Jay said. "Just get us on stage and let us do our thing. We've been together long enough, and played enough on stage, to know we can hang with anyone. We're not intimidated! In fact, we can't wait to get the chance to show off a little when we get up there under the lights."

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These days Marilyn Manson seems to be brimming with confidence. Perhaps his attitude reflects the emotions he holds towards his latest release, **The Golden Age of Grotesque**. Perhaps it's an extension of the often over-the-top—and surprising—support shown his latest artistic turn by the generally reluctant print and on-air media. Or perhaps his cock-sure attitude is merely a smoke screen masking MM's true emotional state. But if Manson does have any real reason for concern, you'd never know it from talking to him or watching the ever-confident manner in which he strides across the stage during each of his recent *Ozzfest* appearances. With his new live show presenting a startlingly fresh side of Manson's calculatingly depraved mind, and his new music reflecting his multi-cultural perspectives of societal decadence, there's no denying that this master blaster of disaster has never sounded better or looked more bizarre. Recently we confronted metal's on-going Poster Boy for Bad Taste with a slew of questions concerning his variety of new projects.

Hit Parader: There is so much rumor and speculation going around concerning the "hidden meanings" behind this album. Wanna let us in on the real scoop?

Marilyn Manson: This is a very hard, heavy album that takes a long look at decadence within contemporary society. There really aren't any hidden meanings or secret agendas. It's all there... if you dig a little bit. It's like something beautiful that has something eating at its heart, turning it rotten. That's the kind of decadence that I'm talking about on this album. There are so many examples of that kind of decadence in recent history—whether it was the cabaret era in Berlin of the '30s or even America during the Depression. If you look back throughout history, dating all the way back to the Greeks and Romans, societies tend to turn decadent—and repressive in some ways—as they near the height of their power.

HP: Many listeners seem so caught up in the sexual attitudes of **Grotesque**.

MM: That's not really too surprising is it? There are segments of our society—especially the most conservative, repressed elements of society—that seem to be perpetually obsessed with sex. They'll see something sexual even when it's not there. And they'll see something deviant in anything that is somewhat sexual. Well, this album is very sexual, maybe even a bit "dirty" at times, so those people should have much to talk about among themselves. But it's more about fetish than it is about conventional sex. Again, it's the decadence of society that fascinates me the most.

HP: What's the motivation for the already-infamous Manson Mouse on

the album cover?

MM: Iconic images have always intrigued me... Marilyn Monroe, Charles Manson, Mickey Mouse. They all cause an immediate response when you hear their name or see their image. I've always enjoyed tweaking those images. The Manson Mouse idea was just one of many we had during the final stages of getting this album ready. Most of those were part of a mixed media presentation that I had been working on, and that one just seemed to work very well with the over-all concept of the album.

HP: Both the music and your singing style on **Grotesque** are different from anything you've done before. What motivated these changes?

MM: I do try a few different singing styles on the album, and that was something that really interested me. I'm trying to expand as a performer—to explore some previously untested areas. By using different styles of singing—and by augmenting that with a very heavy, electronic sound—I've ended

much have minds of their own. That can present some problems, but we seemed to work around them. I did enjoy the experience of directing the video, but that doesn't mean that I'm going to keep doing it. Being a director of music videos isn't a big priority for me. Maybe I'll do one or two more, but I have my eyes set on something bigger. Being the director of a true Hollywood film is something that I crave to do. That would fulfill one of my life's ambitions. I want to try and paint with visual images the same way I do with music and words.

HP: Have you been enjoying your *Ozzfest* experience?

MM: It's a very interesting experience. But for me, it's not just about a concert. It's much more than that. We're traveling with art. **The Golden Age of Grotesque** is an age. It's about entertainment. *Ozzfest* is a perfect forum for me to break the idea of the stage down and make everyone part of the performance. This album presents an image of innocence and an image of childish nightmares. This is, to me, growing up in America, what I saw in entertainment and the contrasting extremes of beauty and ugliness. The ability to bring that to tens of thousands of people at *Ozzfest* is fun... and the money's good too.

HP: What are your greatest aspirations for **The Golden Age of Grotesque**?

MM: I'd like this to be the album that redefines who and what Marilyn Manson is as an artist. In many ways, this is the album I've always wanted to do—the music I've been dreaming of making all my life. It just took me some time and some noteworthy diversions before I got here. It's as far from the same-old/same-old as you can get. That's what makes me proud. I've never felt more powerful or self-confident. There's nothing I won't try... there's nothing out there that scares me. It's a good feeling to have.

"This album takes a long look at decadence within contemporary society."

up with some very interesting and hopefully unexpected results. In the end, all this has given the songs a bigger feel to them.


HP: You were involved in directing the disc's first video for *Obscene*. Did you enjoy that experience?

MM: Well, I discovered that elephants aren't always that easy to direct. They very

MARILYN MANSON

PLAYING WITH FIRE

BY
PATRICK JAMES



MIAMI NIGHTS SOON

HIT PARADER

In the minds of some members of the hard rock community, Cold are just "another" of those angst-riddled, guitar-powered bands with a shaven-headed vocalist leading their charge to the spotlight. But make no mistake about it, with the success of their latest disc, **Year of the Spider**, vocalist Scooter Ward, guitarists Terry Balsamo and Kelley Hayes, bassist Jeremy Marshall and drummer Sam McCandless are bound and determined to change that perception. While comparisons to such acts as Disturbed and their frequent touring partners, Staind, are all but inevitable to certain narrow-minded members of the metal community, even a cursory listen to this Florida-based unit's third disc is enough to convince anyone with ears that Cold are indeed a band apart. In style, sound and attitude, this quintet have managed to meld their inner-turmoil with a commercial flair and a musical elan which marks them as one of this year's potential break-out sensations. Recently we spoke with Ward about the building tide of support that seems to be gathering behind Cold.

Hit Parader: Can you sense that things are beginning to break Cold's way with this album and tour?

Scooter Ward: Yeah, I can... and it's almost scary. When you've been something of an underdog throughout your career, and then you suddenly start sensing that a lot of people are catching on to what you're doing, it can be a little intimidating. But we love it! We've been doing this six years now, long enough to realize that if opportunity comes our way this time, we'd better take advantage of it. We're certainly not going to let it pass.

HP: On your current tour you've been mixing opening act arena shows with very intimate club gigs. How has that gone for you?

SW: In some ways, it's the best of both worlds. We love the excitement of playing the big arenas, and we did that for six weeks with Staind when this album first came out. But we also love the intimacy of the smaller gigs. Those shows are our way of staying in touch with our closest fans—the Cold Army—who have stayed loyal to us throughout the years. Some of those shows are kind of like the old MTV *Storyteller* thing—where I can explain what some of the lyrics really mean to me, and I can interact with the audience. That's a lot of fun. The arena gigs are more dramatic and dynamic, so those two approaches seem to work hand-in-hand for us.

HP: But with three albums—**Cold**, **13 Ways to Bleed Onstage** and now **Year of the Spider**—to draw from, isn't an opening act gig rather limiting?

SW: It can be, but we try not to let it. We're playing about three or four songs from the new album, which leaves us plenty of time to play what we want from the earlier two. Of course, we'd love to have 90 minutes on stage every night so we could play everything we want, but that's just not the way it is at the moment. I think we'll probably headline our own theater tour later this year, and that will give us a great



BY STEVE LEWIS

A LETHAL BITE



Cold: "There's a little snide commentary in some of these songs."

chance to interact with a lot of fans and really give them our full set.

HP: How satisfied have you been with the response to *Year of the Spider*?

SW: I'd have to say that I am, though it's kind of hard for me to judge. Sometimes when you're in a band—especially a band that's on the road—it's a little difficult to stay in touch with what's really going on. You're surrounded by fans who support you, so you're not getting the real feel of what the reaction to the album is. You can read the charts or have someone from the label tell you how many copies the album sold last week, but that's not really the same thing. Sometimes I think I'd like to get together ten people who don't like the album and see what's really on their minds.

HP: As you prepared to record this album did you have dozens of song ideas to choose from, or did the 13 you wrote become the 13 tracks that made the final cut?

"When you've been an underdog, sensing success can be intimidating."

SW: I think we had 19 tracks that we had recorded and were considering for the album. Our producer, Howard Benson, was very helpful in getting us to decide which ones to include and which ones to put aside. The only reason that some didn't make it was because they may have sounded a little too much like something else musically or perhaps a lyrical idea was repetitive. We'll hold 'em and hopefully find a good outlet, like a movie soundtrack or something like that.

HP: The final track on the album is called *Kill The Music Industry*. Is that your true attitude?

SW: Well... at times it certainly is. But I think there's also a little snide commentary going on there. We know how the music "game" is played, and while sometimes we may not like all of it, there's really nothing we can do about it. I guess we're all pawns in this game, and you try to do the best you can with that situation. Of course it would be great if everyone was awarded for their commitment and their desire rather than how they might look in a pair of jeans. But that's not very realistic.

HP: Has success been everything you thought it would be?

SW: Success? What's that? I don't think we're the right guys to ask about that. We're a band that's in that strange position of being big enough to get some recognition, but not big enough to really enjoy the benefits of fame. We're still struggling with our car payments and to find houses we can afford. So success is a very variable thing for the members of this band. I'd like to see this album sell a million copies—or maybe a couple of million—and then maybe I could tell you what success it like. All I know now is that it's a lot of hard work.

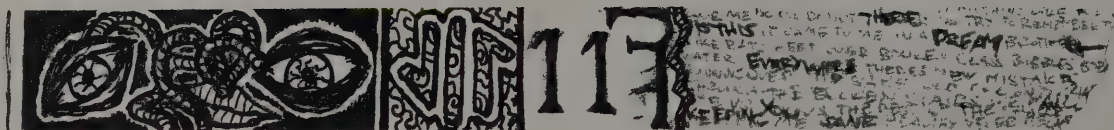
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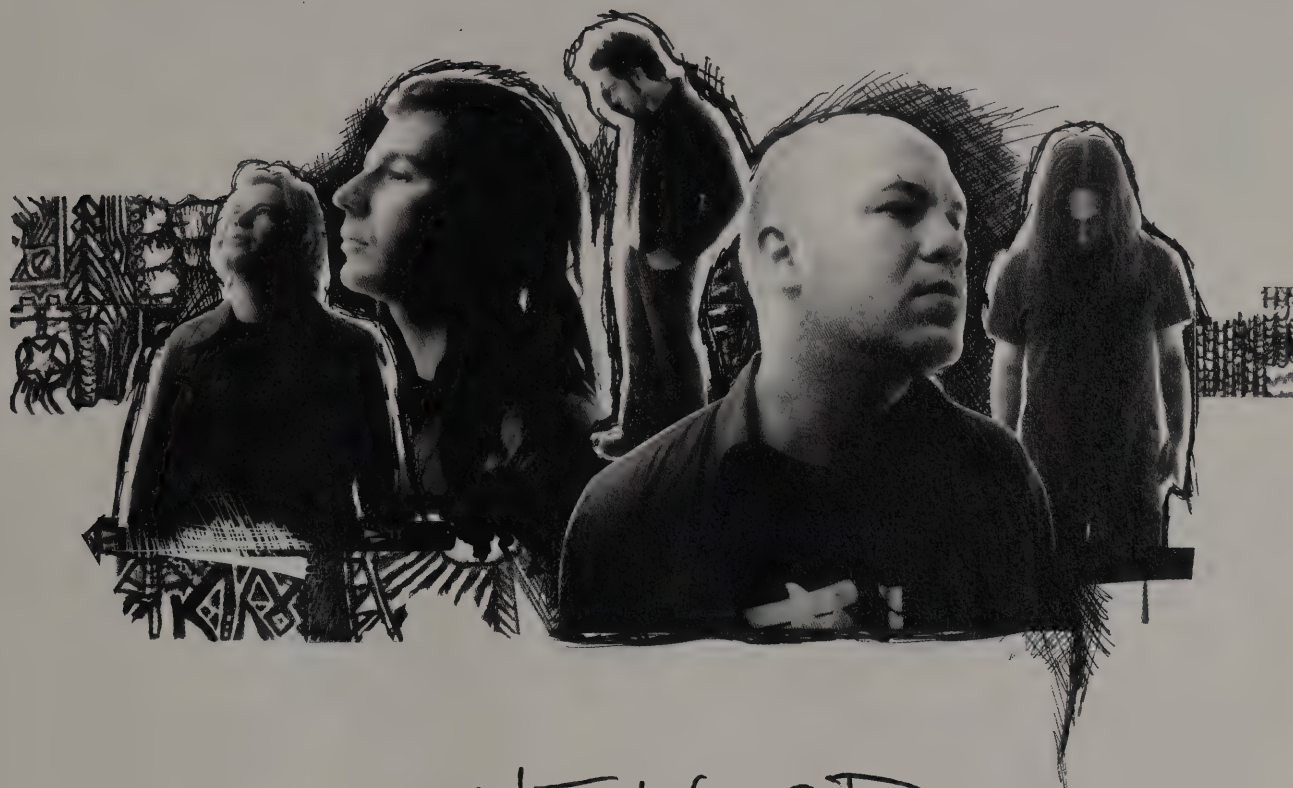
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Spider One isn't the kind of guy to let anything bring him down. When he had to shelve Powerman 5000's previous album, **Anyone For Doomsday?** just weeks before its release back in 2001, he slowly-but-surely turned that into a "positive." When two seminal band members walked out just before the group began work on their latest disc, **Transform**, Spider quickly added two new guys and continued to rock on. Following the age-old axiom, it seems as if every time ol' Spider is handed a load of chicken spit, he has the skill and the desire to turn it into chicken soup. And one again on PM5K's latest collection, this yellow-haired frontman has pulled out all the stops in creating one of the year's most bombastic New Metal showcases. Recently we discussed the recent ups and downs that have characterized the life of Powerman 5000 with Spider One.

Hit Parader: Do you look at **Transform** as a "make or break" album in your career?

Spider One: I know I've never sat down with anyone and actually said that, and I don't know if that thought has ever gone through my head in such a succinct manner. But I do know that it's a very important album for us. We haven't been visible for three years in a very fast-changing field. We've changed two key band members and perhaps lost a bit of our momentum. But I have every confidence that **Transform** is the kind of album that can turn any and all of those negatives totally around.

that, I think I can safely say that I know what makes for a great Powerman 5000 album.

HP: You also lost two band members during that process. What happened with Al and Dorian?

SO: You'd really have to ask them. I'm over it, and totally happy with the way the band is now, but I've got to tell you that I was very surprised when it first happened. It really came out of left field. One day they just decided to say goodbye, and it caught me totally off-guard. But in retrospect, we turned what could have been a

band. How do you decide the band's approach in that regard from album-to-album?

SO: There's no question that I put a lot of thought into it. But usually the visual look we take ties in directly with the concept of the album. For **Tonight The Stars Revolt!**, there was a very futuristic feel to everything. But it was done in a strange way—kind of like the way people 30 years ago would have envisioned the future. This time, with **Transform**, we're in a very different place. We're kind of raging against some of society's accepted norms—against the way that we're handed a load of crap a lot of times, and we're supposed to just accept it. So we've stripped things down in a sense for the live show. It's more of a punk, anti-establishment stance that we're taking. It's something we believe in, and it's something that totally reflects the attitude we're presenting.

POWERMAN 5000

SPINNING THEIR WEB

HP: What is the special significance of the album title?

SO: It has a couple of meanings. Obviously, we've gone through something of a transformation as a band over the last few years, and it also has to do with a transformation in the way that we as a society need to think. We're presenting a challenge to the audience to stop accepting all the bull that they're being handed on a daily basis by the media and by advertisers and start thinking for themselves. We need to transform as a culture, and that is at the core of this album.

HP: Why do you feel this is a special album for you?

SO: Because I think I know what works, especially for this band. One of the reasons that our planned previous album, **Anyone For Doomsday?**, never made it out was because we always felt that there was something missing... that we could somehow make it a better record. That's what we originally set out to do when we went back into the studio late in 2001—to add certain elements to that album. But we got on such a creative role that we immediately sensed that we were going in a complete opposite direction, and the music we were making just wasn't compatible with the material on **Doomsday**. So after going through an experience like

BY DAVID VOLKER

negative into something totally positive. Adrian and Siggy came in with an incredible amount of energy, and an incredible amount of talent. They helped take us in an entirely new creative direction. As I look back, I realize that the change was exactly what this band needed.

HP: We touched upon the "mysterious" **Anyone For Doomsday?** album. Do you think any of that music will ever see the light of day?

SO: Not only would I think so, I would hope so. It's a great album, something I'm very proud of. It's just a matter of whether or not it was the right album at the right time for us. A lot of rumors have indicated that it was shelved because it was a "bad" album, or that it was yanked off of trucks taking it to record stores because of the September 11 tragedies. Well, neither is true. We were the ones who decided to delay the album, and that happened two weeks prior to September 11. And it was never done because the music wasn't good. As I said before, I just wanted to tweak it. But following the terrorist attacks, there was no way we could follow up with what we had planned. It just wouldn't have been appropriate.

HP: Powerman is such a visual, theatrical

HP: Are you concerned that some may view the band's chameleon-like ability to change looks and styles as being insincere?

SO: No, because it's what we truly believe. We believe in the attitudes presented on **Tonight The Stars Revolt!** just as much as we do in the things presented on **Transform**. They're different sides of our personalities. I know that a lot of bands today believe in angst and pain and darkness. Well, we're not like that. We're about raw energy and excitement. We want this to entertain you while it gives you something to think about.

HP: Some fans have stated that they hear a stronger influence of your brother—Rob Zombie—on this album. Do you agree with that?

SO: Wow, actually I'm very surprised to hear that. Obviously, they intend it as a compliment, but to my ears this is *nothing* like a Zombie record. In fact, when the producer of this album first heard the material we were working on for **Transform**, he said to me, "I'm really happy with the direction you're going in" because he didn't want to work on a Zombie-sounding record with us. So I'm a little surprised to learn that some people hear that strong an influence. I'll have to think about that.

"I'm not stupid—I know this is a vital album for us."

PM5K



HIT PARADER

DREDG

2003 has proven to be a special time for the members of Dredg. It's been a year of success... a year of soaring expectations... a year of redemption. With the acceptance of their latest disc, *El Cielo*, and the massive airplay received by their single/video *Same Ol' Road* (directed by noted game producer American McGee), it appears as if this singularly distinctive unit featuring vocalist/guitarist Gavin Hayes, guitarist Mark Engles, bassist Drew Roulette and drummer/pianist Dino Campanella has overcome initial industry indecision concerning their musical output. Now as their songs score on radio playlists and their tours draw more and more media attention, Dredg appear well on their way to establishing their stellar identities upon the New Metal playing field. And when you throw in the band's involvement in last spring's highly successful Snocore road extravaganza, where they toured the nation with the likes of Glassjaw and Sparta, you get the idea that these idiosyncratic Northern California rockers may just be on the verge of something big...VERY big.

"I'd be lying to you if I said I didn't feel things beginning to grow for us," Hayes said. "It's almost a day-to-day thing; you can sense a lot more people knowing who we are and what our music is about. We're not playing the kind of stuff that people hear every day—there's a definite 'twist' to our musical recipe. But once fans get used to that, they seem to really be supportive of what we're doing."

The self-described "twist" that has come to distinguish so much of Dredg's music is now helping to open many previously-closed industry doors—in the process allowing these four uninhibited rockers to make the most of their shot at Big Time notoriety. Indeed, they've taken the notable differences that distinguish them from the rest of the New Metal horde and worn them like badges of musical honor. With their penchant for combining distinctly heavy musical passages with a veritable kitchen's sink variety of other musical ingredients, Dredg have cleverly managed to create a vibrant, totally unpredictable and utterly unique rock and roll soundscape. Mixing Sepultura-like tribal rhythms with Pink Floyd-inspired "head rock" and even a few jazz-tinged percussive beats, what Dredg emerge with is a style that, quite simply, stands alone and apart.

"I think it's very safe to say that we don't fit in a box when it comes to our music," Hayes explained. "We don't like it when every song on an album sounds the same—same guitar tone, same drum sound. It starts to seem like you're hearing the same song over and over again. That just isn't what we're trying to do. By no means did we want to make a 'standard' album."

Gavin Hayes:
"We can feel things beginning to grow for us."

If Dredg's fear was that their disc would fall into the same cookie-cutter, ready-made-for-MTV package that seems to hang like a dark cloud over much of today's rock culture, this quartet has little reason for concern.

In both style and scope this is radical stuff, with songs like *Of The Room* and *18 People Living In Harmony* pulling out all of the proverbial stops in their quest for uniqueness. With celestial sound effects battling with Bulgarian chants and wall-shaking guitar chords for center stage, it is virtually impossible to properly describe the unit's sound...let alone categorize it. Working with a variety of different producers to maximize their radically different approach, on *El Cielo* Dredg have unquestionably created one of the more unusual and compelling rock showcases of the year.

"In some ways our songs are like abstract paintings," Campanella

PHOTO: ANNAMARIE DISANTO

DIGGING IT!

BY P.J. MEAKLE

40 HIT PARADER

said. "There's a great deal going on, and a great deal of it is left open to the interpretive powers of those who hear it. But at its core the music still features strong melodies and interesting lyrics. We just take everything else from that starting point."

For Dredg, their musical starting point can be traced back nearly a decade to the small Northern California town of Los Gatos. It was there, in the outskirts of the notorious Silicon Valley, the future members of Dredg began to assimilate their highly eclectic array of musical tastes and influences. Slowly, these like-minded musicians found themselves being drawn together with a common purpose—to create a sound that reflected their interests and intent. They began with a metallic foundation, one based on heavy guitars and pulsating rhythms. That sound is best reflected on their first disc, the independently-released 1997 effort **Orph**. By 1999 the group's sound had undergone a major evolutionary step, a fact evidenced on their next release, 1999's **Leitmotif**. But it wasn't until they gained the full support of a major label that the group's true musical vision came to light. Indeed, with the emergence of **El Cielo** it seems as if the members of Dredg are prepared to take the contemporary music world in a ride they perhaps never expected to take.

"We've been very encouraged by the kind of support we've received," Hayes said. "Whether it's fans who've designed their own web pages for us, or the record label, the fact that we know we're reaching people with what we're doing is incredibly rewarding."

Now with the band's career hitting high gear thanks to the high-visibility tours on which they've participated and the recent MTV support provided to *Same Ol' Road*, it seems as if El Gatos' favorite musical sons are prepared to take the next Giant Step in their fast-building road to success. But these guys know that it's not gonna be easy. The eclectic nature of their approach, and the inherent unpredictability of the contemporary music form have continually combined to place roadblocks in the group's way. Even now, with wide-spread success apparently knocking on their door, the members of this highly unusual band are still more-than-a-little wary of being swept in by recognition's siren-like call.

"You never want to be disappointed by things you can't control," Hayes said. "We control our music and our live show, but when it comes to the way people respond to what we do—especially in the media—we have no control over that. We've heard the good things that people are saying, but we just don't want to get too caught up in it. So instead of thinking that we're finally on our way, we're just gonna keep plugging along, doing things the Dredg way. So far, that's worked pretty well for us."

Mark
Engles:
"We don't
fit into any
musical
box."



"On a day-to-day basis we can sense people discovering us."

PHOTO: ANNAMARIE DISANTO

HIT PARADER 41

When your latest album, *Meteora*, sells nearly a million copies its first week... goes double platinum within a month... seems destined to match the eight million copies sold by your debut effort, *Hybrid Theory*...and produces a string of radio and MTV-friendly hits, you know things are clicking on all cylinders. That's exactly the way it's been in recent days for Linkin Park, a band that often seems able to do no wrong in the ever-unpredictable world of rock and roll. Indeed, for Mike Shinoda (vocals), Chester Bennington (vocals), Brad Delson (guitar), Joseph Hahn (keyboards), Phoenix (bass) and Rob Bourdon (drums) their recent lives appear to consist of one precedent-shattering musical accomplishment after another. The net results of these efforts have served to catapult this West Coast rap/metal unit to the very pinnacle of contemporary music success.

"No matter what we accomplish it's all still amazing to us," Bennington said. "Everyone in this band had great expectations for *Meteora*, but we were all very nervous, as well. The acceptance of this album has meant everything to us. It's made us realize that this crazy musical dream that we all shared maybe wasn't so crazy after all. There's also a little more artistic freedom involved now, so that we know no matter how wild an idea we may come up with—whether it's in the studio or for a video—people will listen to us and respect that idea."

Respect? You bet! That's exactly the kind of reaction Linkin Park has garnered over the last three years from virtually every corner of the contemporary music universe. With their penchant for creating anthemic hard rock tunes like their recent smash *Somewhere I Belong*, and their ability to theatrically translate their studio magic once they set foot upon the concert stage, this award-winning sextet has quickly managed to make themselves one of the most recognizable, influential and successful acts of their era. And when you throw in the over-the-top reactions generated by their recent appearances along both the *Project Revolution* and *Summer Sanitarium* road routes, you've got a band that can seemingly do no wrong.

"We've been on the road virtually from the moment this album came out," Bennington

said. "I think by the time we're finished with *Summer Sanitarium* we'll have played just about everywhere in North America. But there's still a lot more that we want to do. We're scheduled for Japan and Europe, and that should be great, but we want to reach some new places too. I really want to get down to South America. I hear that the fans are incredible there, and it should be very exciting. But even going to one country like Brazil is a major undertaking because it's so huge. Brazil is the size of the United States. There may not be as many cities to play, but it's still a big deal in terms of time and energy. But we're really looking forward to going down there on this tour. Hey, we're looking forward to going *everywhere!*"

"No matter how much happens to us, we find it all totally amazing."

There's no question that these days Linkin Park are a world-wide phenomenon. While some industry pundits may look at their "heavy-hop" approach and categorize it as the natural by-product of Americanized, MTV-ized, cross-culturalism, the fact of the matter is that this band's music appeals to kids in the barrios of Rio and the back alleys of Hong Kong just as easily as it does to fans on Mainstreet, USA. With their easily digestible hook-chorus-hook formula, heavy-handed beats and slice-of-life lyrics, the LP pack have become a prominent voice of their generation, with *Meteora* quickly helping to establish their lasting presence upon the rock and roll landscape.

"We knew there would be people waiting to see what we did with this album," Bennington said. "And we knew that some of them would just love to rip it to shreds. But that didn't impact us at all. Any pressure we felt was the pressure we placed on ourselves to match and exceed everyone's expecta-

tions—especially our own. Once we got into the studio to actually record this album, I think our major feeling was one of confidence. We knew we had the songs. Of course, with some of the time changes in these songs, I knew that my vocals—and Mike's as well—would be really put to the test... and they were. But, to be honest, we didn't feel that much pressure because we started writing the songs for this album so long ago. It all began before things really started to go crazy with *Hybrid Theory*. I can remember sitting on the bus writing songs when I first found out that it had gone platinum. So the whole creative process was occurring right along-side the sales growth of the first album."

There's no denying that despite the variety of inherent pressures that have accompanied this band's rapid rise to super-stardom, the members of Linkin Park have handled their ascension in the hard rock hierarchy with amazing grace and cool. Rather than turning into the egomaniacal, drug-added, headline-grabbing musical miscreants we read about in the papers seemingly on a daily basis, these self-confessed "computer nerds" have kept all of their incredible acclaim in perspective. Despite the abundant opportunities to do otherwise, they've somehow managed to keep their focus on their music and on their friendships rather than allowing the myriad distractions of the rock and roll lifestyle begin to erode the essence of their magical musical sojourn. By doing so, they know they've kept Linkin Park directed squarely on the prize of long-term career success.

"Success is more than having a lot of money and big cars," Bennington said. "It's even more than having albums that sell millions of copies—though that's pretty cool. It may sound a little corny, but one of the best parts of our success for me is that I got to enjoy it with my five closest friends. We've gone thorough this amazing journey together, and that's made it all even more special. On a more fundamental level, success means that we have a better touring bus, and we get to stay in better hotels. Believe me, with as much time as we spend on the road, it's nice to have a bus where all four wheels are securely attached, and where there's a bathroom if we really need it. Simple things like that are what matter to us."

BY ERIC NASH

LINKIN PARK

CHART CHAMPS



LINKIN PARK

HIT PARADER

Ever since their self-titled debut album first turned the rock world on its ear nearly a decade ago, the members of Korn have taken great pride in doing things in their own, inimitable fashion. Try to tell vocalist Jonathan Davis, bassist Reginald "Fleedy" Arvizu, guitarists James "Munky" Shaffer and Brian "Head" Welch, and drummer David Silveria that something shouldn't be done and they'll merely give you a shrug and knowing smile. Tell them something can't be

it seem to impact this band's philosophies that their previous album wasn't exactly considered a "monster" commercial success... selling slightly more than half the copies of such previous chart toppers as **Follow The Leader** and **Issues**. All that seems to matter to Korn is that they're motivated to make some new music—and do it as quickly as possible. Indeed, those who heard *Did My Time* as part of the latest **Lara Croft Tomb Raider** flick, or saw the band perform during this summer's

two albums with barely a year's separation. At a time when most acts of Korn's magnitude routinely take up to three years between disc releases, these guys realize their precedent-shattering decision could have wide-reaching repercussions.

"I'm sure the labels would love to have their top-selling bands put out an album every year," said an East Coast-based industry insider. "Why wouldn't they? When you look back at rock history, acts ranging from Black Sabbath to the Beatles

around, Korn is taking the extra step in their efforts to insure that their latest work won't be disseminated by unscrupulous net-workers long before the band plans to have their new disc appear in record stores.

"All I'll say is that we're not gonna let our music get leaked on the internet again," Davis said. "We don't know how it happened last time, but we've really gone over everything very carefully to make sure that nothing gets out early. When that happens it's not really fair to

KORN

NEW WORLD ORDER

"We're all excited about the direction of the new music."

done, and an unmistakable look of determination will invariably cross their world-weary faces. So when people supposedly "in-the-know" started whispering in Korn's collective ear that it was "too early" to release a follow-up disc to 2002's platinum-selling **Untouchables**, that was all these Cali-based rockers needed to hear. Such a challenge was all it took to push them over the edge in terms of putting the finishing touches on their still-untitled—but very much completed—new album.

"We've been working on new music, and we were all very excited about the direction that it was going," Davis said. "It's nothing against **Untouchables**. We're all still very happy with the way that one turned out, and the way people responded to it. Doing this album has nothing to do with that. We have music that's taking us back in the direction of the heavy, groove-oriented stuff that people remember from our earlier albums. It's time for us to get back to that."

So it doesn't seem to matter to Korn that only slightly more than a year has transpired since **Untouchables** rocked the world to its very core. Nor does

Ozzfest were treated to a bold sampling of new material that had already been laid down in the studio in preparation for the new disc's arrival.

"We wanted to have the album out in the summer," Davis said. "We knew we were gonna be doing **Ozzfest**, and we thought it would be cool to have some new music to play. We also wanted to try our hands at production. That was something that really interested us, so this album has been a kind of experiment for us—and we're all very excited about the way things have turned out."

In fact, Korn were so taken with all aspects of their new disc—from the writing... to the recording... to the production—that they hired a crew to film most of the proceedings which surrounded the creation of their latest magnum opus. The DVD-version of that event should be popping up in local record stores later this year... perhaps even faster if the band's new album takes off as well as the group members hope. Still, Korn know that they're swimming up-stream against the vast majority of music industry "logic" (now *there's* an oxymoron for ya) by releasing

used to put out *at least* one album a year... sometimes two. That's gradually changed over the years to the point where by the time a lot of bands get around to making another album, their audience has moved on. That's why it's probably smart for a band like Korn—who are coming off of something of a commercial disappointment with their previous album—to do something radical like this. It might reinvigorate their audience to some extent."

It should be fascinating to see exactly how Korn's ever-loyal audience reacts to this veritable over-flow of new Korn music. Of course, the relationship between Korn and at least some of their following was somewhat strained prior to the release of **Untouchables** due to much of that album appearing illegally on the internet two months before the disc's scheduled arrival. That, in the eyes on many, was the primary reason that the album failed to attain the lofty sales figures reached by its predecessors. Indeed, internet "piracy" has played havoc with many best-selling artists in recent years, and Korn has certainly not been immune to such a fate. This time

anyone—especially us!"

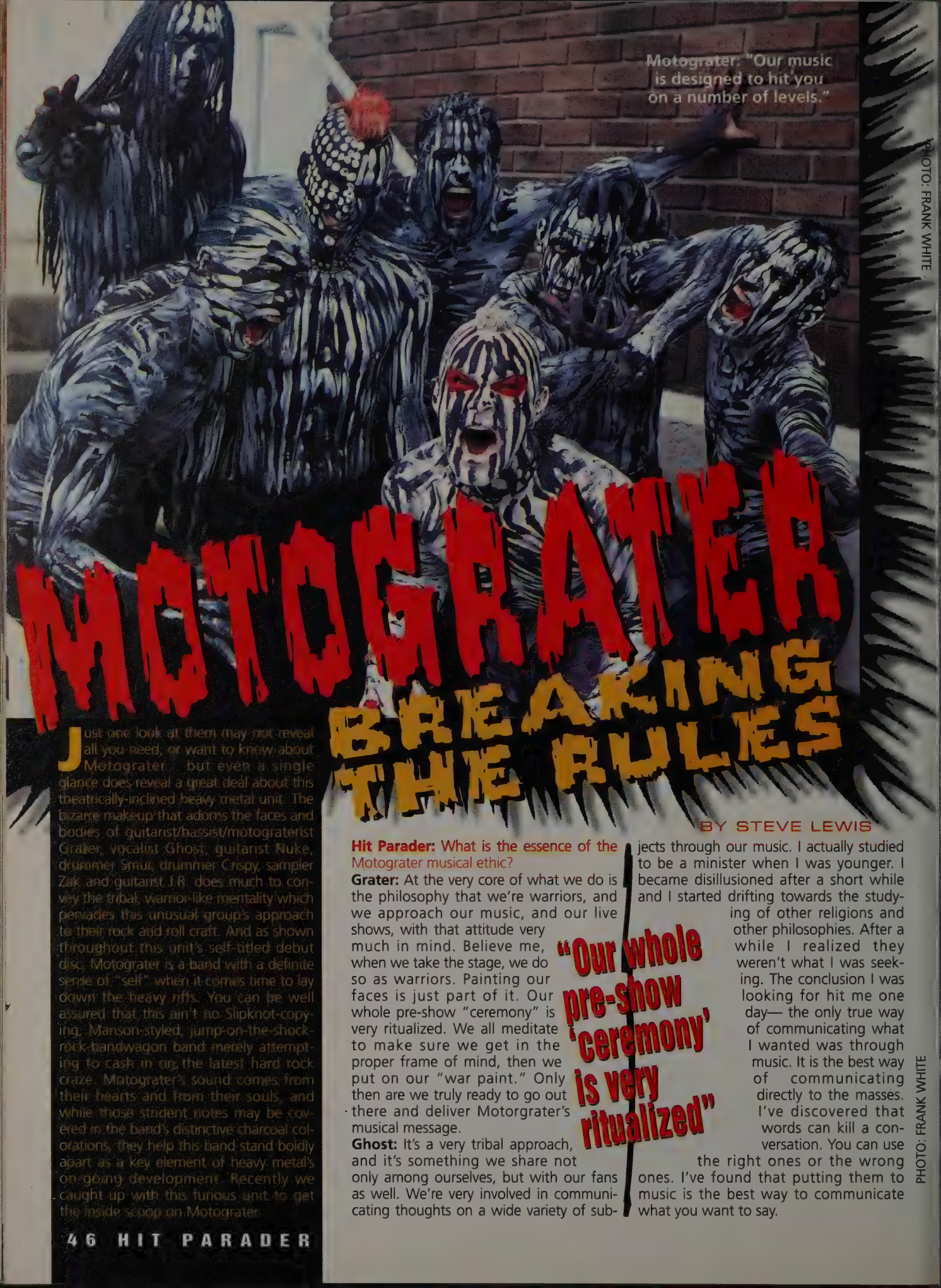
So how will the hard rock world react to Korn's latest disc? If the response to their efforts at **Ozzfest** is any indication, then these highly influential rockers should find themselves once again sittin' pretty by year's end. Despite the fact that in recent days a new generation of Korn-inspired hard rock merchants have invaded the music world, few—if any—can hold a proverbial candle to the "masters" themselves. And while some of Korn's commercial luster may have been tarnished in the wake of **Untouchables'** less-than-spectacular showing, it seems unimaginable that this hallowed unit won't soon regain any lost career momentum and once again find themselves perched atop the very pinnacle of the contemporary music landscape.

"We're very happy with things at the moment," Davis said. "I'm happy with my life in both a musical and personal sense, and everything within the band is going very well. We're all healthy, which is nice, and we're all totally committed to what we're doing. With that kind of attitude, how can anything go wrong?"



**JONATHAN
DAVIS**

HIT PARADER



Motograter: "Our music is designed to hit you on a number of levels."

PHOTO: FRANK WHITE

MOTOGRAFTER

BREAKING THE RULES

BY STEVE LEWIS

Just one look at them may not reveal all you need, or want to know, about Motograter... but even a single glance does reveal a great deal about this theatrically-inclined heavy metal unit. The bizarre makeup that adorns the faces and bodies of guitarist/bassist/motograterist Grater, vocalist Ghost, guitarist Nuke, drummer Smut, drummer Crispy, sampler Zak, and guitarist J.R. does much to convey the tribal warrior-like mentality which pervades this unusual group's approach to their rock and roll craft. And as shown throughout this unit's self-titled debut disc, Motograter is a band with a definite sense of "self" when it comes time to lay down the heavy riffs. You can be well assured that this ain't no Slipknot-copying, Manson-styled, jump-on-the-shock-rock-bandwagon band merely attempting to cash in on the latest hard rock craze. Motograter's sound comes from their hearts and from their souls, and while those strident notes may be covered in the band's distinctive charcoal colorations, they help this band stand boldly apart as a key element of heavy metal's on-going development. Recently we caught up with this furious unit to get the inside scoop on Motograter.

Hit Parader: What is the essence of the Motograter musical ethic?

Grater: At the very core of what we do is the philosophy that we're warriors, and we approach our music, and our live shows, with that attitude very much in mind. Believe me, when we take the stage, we do so as warriors. Painting our faces is just part of it. Our whole pre-show "ceremony" is very ritualized. We all meditate to make sure we get in the proper frame of mind, then we put on our "war paint." Only then are we truly ready to go out there and deliver Motograter's musical message.

Ghost: It's a very tribal approach, and it's something we share not only among ourselves, but with our fans as well. We're very involved in communicating thoughts on a wide variety of sub-

jects through our music. I actually studied to be a minister when I was younger. I became disillusioned after a short while and I started drifting towards the studying of other religions and other philosophies. After a while I realized they weren't what I was seeking. The conclusion I was looking for hit me one day—the only true way of communicating what I wanted was through music. It is the best way of communicating directly to the masses. I've discovered that words can kill a conversation. You can use

the right ones or the wrong ones. I've found that putting them to music is the best way to communicate what you want to say.

"Our whole pre-show 'ceremony' is very ritualized"

PHOTO: FRANK WHITE



NUKE

HIT PARADER

GHOST



HIT PARADER



"It's a very tribal approach, and it's something we share not only among ourselves, but with our fans as well."

HP: Explain some of the message you're trying to communicate.

Grater: Our music is designed to hit you on a number of levels. The power of the music itself can overwhelm, but then the lyrics take it to another level. What we do is supposed to grab you by the throat and not let go. It's saying to people, "When are you going to wake up and realize the cycle is just going to repeat itself? The world is going to continue to deteriorate unless we all rally together and do something drastic to change what's happening. Right now, there's no unified way for us to protect ourselves... unless, of course, people wake up!"

Ghost: The problems we're all facing as a global community are everywhere. Sometimes they just seem to hang in the air. It's an almost overwhelming topic right now—something you just can't avoid. Part of our approach with the face paint and the music is to try to get in touch with the cosmic side of what we're doing. There's definitely a spiritual side to Motograter—even if it may not fall within some of the accepted confines of spirituality. That spirituality prepares us for battle, and it

really is war every time we go on stage.

Grater: Our ultimate goal is just to have people stop what they're doing for a second and think about their lives and the world

around them. If we can make people aware that a lot of crap is happening out there, and they'd better wake up to it, then we'll be satisfied.

HP: Tell us something about the mysterious motograter instrument itself.

Grater: I guess you could say that I come from a rather unconventional musical background. I've always tried to approach music in a different way. Because of that, I've always taken a degree of pleasure in building my own instruments. If you look around the rock and roll world—and even go back throughout the form's 40 year history—all you tend to see are the conventional guitars, drums and basses. It's almost become stereotypical; no matter how different you may want to sound, you're limited by the instrumentation involved. So I created the

motograter, and the band kind of formed around the instrument.

HP: How would you describe the motograter?

Grater: It's something totally unique that stands as a basic percussion instrument made of industrial-strength cable, cranks and gears. By playing it, you can manage to replicate certain sounds of the guitar and bass—but at the same time it is something totally different.

HP: Pick one of your songs and give us a little insight into the way it came together, and what it's about.

Grater: Okay. Let's take *Prophecies*. That song speculates about all the bad stuff that's going on out there around the globe. It's all part of this whirlwind, like some quilt where everything is woven together to be built up in order to get a rise out of the majority of people who they know will simply accept what they're told.

Ghost: I'll talk about *No Name*. It's a song that was actually motivated by Mozart. He was a rebel in his era, and was actually buried in an unmarked grave for a time because he stood up against the political forces of his day. I always figured it illustrated that someone who has the courage to be different is usually condemned, or even buried, for their beliefs.

鬼屋魔影



MUSIC > SPORTS > CHICKS > MOVIES > GAMES > JUNK

GENER8

YOUNG MAN'S SURVIVAL GUIDE

GENER8

October 2003

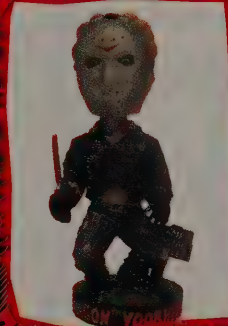
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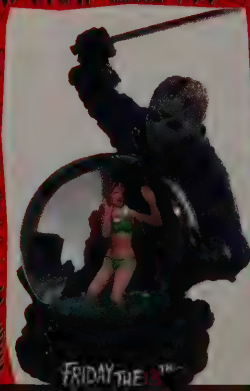


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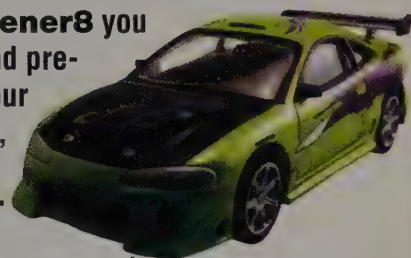


YOUNG MAN'S SURVIVAL GUIDE **GENER8**

After two weeks of studying old episodes of "The A Team," we (the **Gener8** staff) devised a plan to overtake the publishing offices of **Hit Parader** and gave them this ultimatum: "Either you include this 16 page supplement touting the November arrival of **Gener8** in this issue of **Hit Parader** or Andy Secher is locked alone in a room for three days and nights with Axl Rose and that fat guy from "Last Comic Standing."

Admittedly it took some additional persuasion, but they eventually came to their senses and here it is, and there ain't no turning back! So, if you weren't ready for **Gener8** you better splash some cold water on your mug, pull up those boot straps and prepare to enter a world where guys rule the roost. **Gener8** is all about your lifestyle — sports, college, cars, chicks, music, movies, TV, celebrities, humor, school, fashion, the net, the Knack, your nads and more chicks.

Enjoy and look for more previews in upcoming issues of **Hit Parader** before we invade a newsstand near you!



— The Editors



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Bink, bonk, bink, bonk, bink...



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**Sports Drinks:
Beat the heat.**

FREDDY

To all of us, Jason Voorhees — of *Friday the 13th* fame (plus nine sequels) — and Freddy Krueger — of *Nightmare On Elm Street* (plus six sequels) — are the ultimate bogeymen. They are both murderous maniacs who have haunted our dreams for decades. This summer, Jason and Freddy (played by Robert Englund and Ken Kirzinger) will duke it out for control of Hell in *Freddy vs. Jason*, an all-out, smackdown between two of horror film's greatest villains. Here, the gruesome twosome speak exclusively and candidly to *GENER8* about their lives, careers, rivalry and Jason's mamma.

GENER8: *Rough childhoods, huh, guys?*

Jason: What childhood?

Freddy: Well, it was rough growing up in Springwood — all those good-looking rich kids hassling me all the time. I started going bald at about 14, which pissed me off. That sort of ate away at me and kind of affected me, uh, psychologically.

As kids, you must have had dreams about what you'd do with your lives.

Jason: I wanted to make them pay for my mother.

Freddy: Oh brother. I was always a big fan of Ed Gein, the serial killer down in Texas. *Somewhere along the line, things went a little off course for the two of you. Not a lot of cotton candy and pony rides?*

Freddy: When I went to the carnival, I spent most of my time at the sideshow. That's where the freaks were.

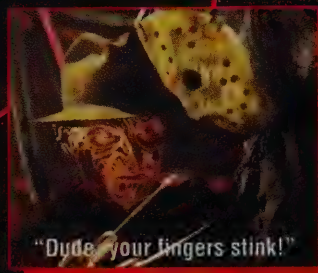
Jason: They took her away from me.

Freddy: Mamma, mamma, mamma...

When did you first realize that your paths in life might be a little bit, uh, different?

Freddy: We all have that moment in our lives, that fork in the road. My fork was more like a steak knife. It had something to do with the girls in Springwood. I realized there had to be some way for me to get into their bedrooms, by hook or by crook. I took the nightmare path. I found a way to be the man of their dreams.

Jason: I always had special skills. I never knew — my mother never knew — what they would be used for. Now I know.



"Dude, your fingers stink!"



"Just take a little off the top."

A lot of people would call you monsters or villains. How would you respond to that?

Jason: They took my mother.

Freddy: Stop it with the mamma crap! Look, I'm not a monster. I've got a heart of gold. Most of these other guys, Jason and Michael Myers, these knuckleheads — they go around splattering and slashing. I get in a person's head and exploit it.

How would you describe yourself, Jason?

Jason: I'm here.

Freddy: He's a hockey puck.

Jason, you've managed to off Kevin Bacon and Corey Feldman. Freddy, you've iced Johnny Depp and Patricia Arquette. Who's in your crosshairs now?

Jason: Whoever I come across. Maybe you.

Freddy: Hey, I also got Laurence Fishburne, and Kelly Rowland from *Destiny's Child*. I've got a few more notches under my belt than Jason. I'm only about five degrees of separation from Kevin Bacon.

You've both been creative in your methods of mayhem. Any preferred techniques?

Jason: I like my machete.

Freddy: I like to find out what *really* scares someone. Find the fear. The mind is an ugly thing. Turn it in on itself. It's deadlier than some old machete.

A lot of your victims are teens. Why do they piss you off?

Jason: They don't care.

Freddy: They just don't care about you. Teenagers today? If it's not the music, it's the way they dress — the attitude. The hip-hop posing. The pants down around their cracks. I want them all. They will be mine.

Is it harder to scare kids these days?

Freddy: Oh, yeah. Kids today, they're a lot harder to scare. They've seen it all by the time they're 12. That's why I've teamed up with Jason. Maybe we can make a dent in this adolescent population.

Jason: They scream.

Freddy: Yeah. They scream.

Freddy, what's your problem with Jason?

Freddy: He's just a big killing machine. He's like a shark, but instead of swimming

around he's just stumbling around. I've been pissed at him ever since he won that MTV Award. It should've been mine!

And Jason, what's your problem Freddy?

Jason: He's misguided.

Yet Freddy gets top billing.

Jason: He's got an agent.

Freddy: I'm a movie star. It's not enough just to be a serial killer. You gotta have some personality. He's just a big dumb guy. He's got nothing to

say, except, 'Oh, my poor momma's gone and left me all alone.' I do a little stand-up in every once in a while. I kill 'em!

Jason: I miss momma.

Freddy: I'm gonna slap you about your momma. Will you just shut up!

Guys! What are your strongest qualities?

Jason: Loyalty.

Freddy: I'm very loyal to my hometown of Springwood. I could've gone Hollywood, but I stayed home and kept my thing. That, and I've got good eye-hand dexterity. You

try walking around with eight-inch fish knives hooked to your fingers for the rest of your life without circumcising yourself.

Anything that'll make you guys cry?

Jason: No.

Freddy: A wasted 16-year old. Mmm-mm... I hate when they go to waste. Freddy's got a pretty bad complexion, and he just wears it openly. What's with the hockey mask on you, Jason?

Jason: I don't like to be recognized.

Freddy: Hey, my complexion's not so bad anymore. One thing I've learned from the kids — Clearasil.

The two of you are always at odds, but is there anything you both might agree upon?

Jason: He stays out of my way, I won't get in his.

Freddy: Very scary, numbouts. Look, we both like to work at night. We can agree on that, right?

Jason: (nothing)

Freddy: I know you're embarrassed about your appearance. You like the night.

Darkness is a big help to you. Admit it.

Jason: Jason needs no help.

Okay, let's settle this with a body count.

You guys raid a Cub Scout camp, who's going to come back with the most scalps?

Jason: Jason always wins.

Freddy: Yeah, right. I mean those Cub Scouts are slippery like a hunk of soap in the tub, but I've got four blades on one hand plucking at a time. All Jason's got is one machete. I'm spearing more.

So who's the tougher guy?

Jason: Jason always wins.

Freddy: I'm the man. Freddy Krueger is the man. I'm all about the mind games.

Do one of you prevail in this showdown?

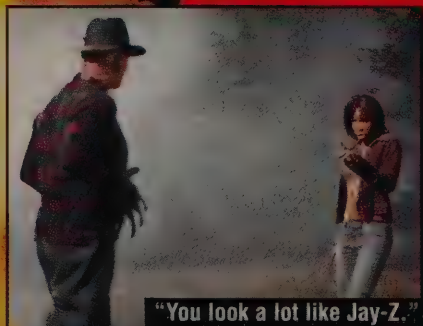
Freddy: If I told you, I'd have to kill you.

Jason: Jason always wins!

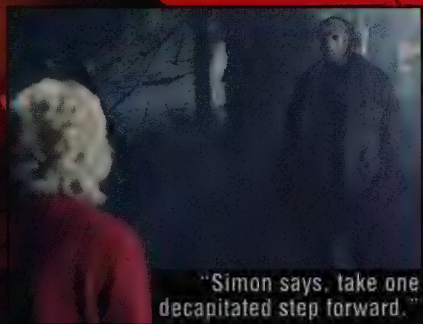
This is a magazine for young guys. We're looking for some advice here, something that'll help them with the girls.

Jason: Chicks dig confidence.

Freddy: Look, the reason Jason and Michael Myers and all those other guys never get any is because the girls like a guy who listens. Chicks dig it. Listen all the time, guys. It pays off in the end. ©



"You look a lot like Jay-Z."



"Simon says, take one decapitated step forward."

JASON

AN INTERVIEW WITH THE
MOVIE MADMEN

By J. RENTILLY



FLIX

MY BOSS'S DAUGHTER



WHO	WHAT	WHY & WHEN
Ashton Kutcher, Tara Reid, Jeffrey Tambor, Andry Richter, Michael Madsen, Carmen Electra, Terence Stamp, Molly Shannon. (Dimension Films)	Kutcher is asked by his boss to housesit his mansion, which also happens to house his hottie daughter, Reid. All hell breaks loose when freaks pop in and turn the joint upside-down.	An all-star cast and "Punk'd" prankster Kutcher won't make us see this, but hotties like Tara Reid will have us buttering our popcorn for sure! (August 22)

AMERICAN WEDDING



Jason Biggs, Alyson Hannigan, Sean William Scott, Eugene Levy, Tim Allen, January Jones, Thomas Ian Nicholas, Eddie Kaye Thomas, Nikki Scheiler-Ziering. (Universal Pictures)	The sequel to the two flicks has pie perv Jim and band geek Michelle planning a wedding while Stiffler desperately tries to nail her younger (and hotter) sister.	The other two rocked, so why wouldn't this? Hell, we'll go just to find out what poor Jim does to his twigs and berries this time. Can you say "bear trap?" (August 1)
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FREDDY VS. JASON



Robert Englund, Ken Kirzinger, Jason Ritter, Monica Keena, Jason Bateman, Brian Thompson, Kelly Rowland, Odessa Munroe, Danielle Harris. (New Line Cinema)	The two baddest movie muthas ever to slice and dice battle it out for the title of king ghoul. Who wins — the maniac with the machete or paring knife paws? We do with Kelly Rowland!	Oodles 'o blood and guts, plus we've sat through about 16 movies with these two homicidal horrors that we need an ending already. Think we'll get it? Nah! (August 15)
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S.W.A.T.



Samuel L. Jackson, Colin Farrell, LL Cool J, Michelle Rodriguez, Olivier Martinez, Brian Van Holt, Jeremy Renner, Josh Charles. (Columbia Pictures)	Based on the tv show from the '70s with the swingin' theme song, the elite team must protect a baddie who has offered \$100 mil to anyone who busts him out. But remember, they have that cool van!	Samuel L. is the coolest man on the planet, Farrell is comin' up behind him and Rodriguez kicks major booty. It's "NYPD Blue" jacked! (August 8)
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THE MEDALLION



Jackie Chan, Lee Evans, Christy Chung, Claire Forlani, John Rhys Davies, Julian Sands, Anthony Wong. (Screen Gems)	Police officer Chan gets off'd on the job, but comes back to life with superpowers he has to learn to use while trying to catch the bad guys.	Bring on your Jet Li's, Chow Yun Fat's and crouching whatever — we'll take Chan's spinning back kicks and tomfoolery over them any day! (August 22)
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JEEPERS CREEPERS II



Jonathan Beck, Justin Long, Nicki Lynn Aycox, Ray Wise, Billy Aaron Brown, Travis Schiffner. (MGM)	Victor Salva's scary flying demon thing is back to wine and dine on a basketball team (complete with hot cheerleaders!) stranded in their bus.	Riddle us this, Batbrains — the first one, much like the monster, was a sleeper. Our question is this: should it have been woken up? (August 29)
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DVDDeez

LORD OF THE RINGS: THE TWO TOWERS

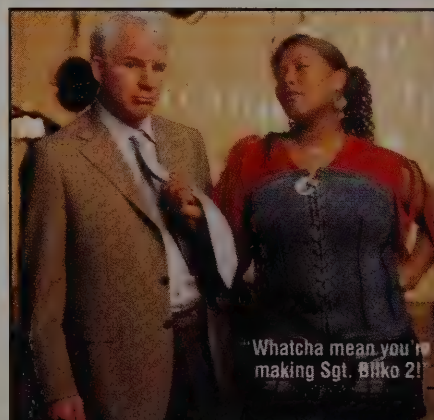
Starring: Elijah Wood, Sean Astin, Viggo Mortensen, Orlando Bloom, Sir Ian McKellen, Christopher Lee, Liv Tyler. **Director:** Peter Jackson. (New Line)

We've always resisted actually reading Tolkien's opus, preferring to use it to attract very dirty chicks with black lipstick who get hot at the very mention of elves. That said, the first two parts of the film trilogy based on Tolkien's novels (directed by Australian genius Peter Jackson) are sheer cinematic wonderment. They're visually spectacular, narratively dazzling, suspenseful, action-packed, and well-acted — a rarity in this type of film. So even if wizards and midgets with huge furry feet aren't your thing (we like our huge midget feet shaved, if you must know), you'll find *Lord of the Rings: The Two Towers* (out on a double-DVD with hours of extras), an amazing cinematic experience. You will laugh. You will cheer. You will be begging for part three (due in theaters this Christmas). And you'll realize that, at our core, we're all a little bit geeky when it comes to great movies — and very dirty chicks with black lipstick. **Grade: A**

BRINGING DOWN THE HOUSE

Starring: Steve Martin, Queen Latifah, Eugene Levy. **Director:** Adam Shankman. (Touchstone)

Steve Martin, a comic legend known for classic comedies like *The Jerk*, *Dead Men Don't Wear Plaid*, and *Bowfinger* makes a great, heartfelt, brain-tickling film every few years, and then one piece of godforsaken crap after another (see *Sgt. Bilko*, but don't say we didn't warn ya). The wisdom goes: the good folks in the audience will remember the genius and still pay for your excrement. Evidence: *Bringing Down the House* was a huge box office hit earlier this year and is now available on DVD. It is utterly witless and painfully unfunny — in a brain-dead, rich white liberal fashion. However, Eugene Levy and Queen Latifah are both good. **Grade: D**



"Whatcha mean you're making Sgt. Bilko 2!"

FALL TV FIRST LOOK

By J. Rentilly

September. Ah, that magical time of the year. The leaves are falling faster than the hair from Lars Ulrich's head. School's back in session, and you're arguing with Mom about why buying those \$150 kicks will help to improve your grades. Baseball is ending as football begins (cheerleaders, thank god!), and it's also time for television to put a stop to endless reruns and cough up some resolutions to the cliffhangers presented in our favorite shows' season finales. Here's our first-look at the hottest shows on TV — the ones with action, laughs and hot girls.



©TNN



©TNN

Want a ride?
Err, why not?

STAN LEE'S STRIPPERELLA (TNN). Okay, a cartoon version of Pamela Anderson might not be as groovy as the real thing, but who can really tell the difference these days anyway? In this animated series from the creator of *Spider-Man*, Anderson's "Stripperella" dances naked for a paycheck and collars criminals as a barely-dressed superhero just for kicks.

The Poop: Cartoon babes are hot!

RIDE WITH FUNKMASTER FLEX (TNN). If you love MTV's "Cribs," then check this version, which takes you inside the rides of music's biggest stars. Hosted by DJ and car enthusiast Funkmaster Flex, check out the wheels that belong to Eminem, Ja Rule, and Nelly. Then cry over the used Saturn your pops makes you drive.

The Poop: The fast and funkier.

24 (FOX). Jack Bauer saved the President's life once (in season one), but might have lost the Big Cheese to a poison-brandishing dominatrix in the season finale. Damn underachiever, all he could do in season two is save Los Angeles from a terrorist plot and nuclear annihilation. What awaits him in season three? Could it be a megalomaniac's evil plan to entirely repopulate the NBA with alien dwarves?

The Poop: It's 10pm, Jack — do you know where your child is?



"Repeat after me, I loved *The Cowboy Way!*"

©FOX

©UPN



"Okay, everyone look at the camera and say, rusty old washing machines on the front lawn."

THE MULLETS (UPN). Monster trucks, professional wrestling, plain-wrap beer, Loni Anderson, and some really bad haircuts add up to... hillbilly chuckles, blue-collar belly laughs, and the kind of show you can laugh at *and* with. Who needs that other stuff when you have the coif challenged? Didn't you realize that all things mullet are funny? Just ask Joe Dirt and his Flowbee!

The Poop: Hair today, gone tomorrow? Dang!

THE SIMPSONS (FOX). No "Who Shot Mister Burns"-style finale this year, but *The Simpsons* concluded their fourteenth season with an episode as surreal and hilarious as ever, including Homer's purported intimacy with a panda bear, an anti-war tirade, and more one-liners than you could shake a Duff beer at. Be sure to tune in for more big-name guest stars and a return to the show's Homer, Marge, Bart, Lisa and Maggie dynamic.

The Poop: Like Styrofoam, this one will outlast the rest.



THE NEW TOM GREEN TALK SHOW (MTV). When last we saw bug-eyed, one-nut comic Tom Green, he was sharing some, uh, quality time with a horse in *Freddy Got Fingered*. We can't figure out why, but Drew Barrymore (gasps!) dumped him shortly after that, but undaunted, Green is back with a new talk show that will combine celebrity interviews, first person

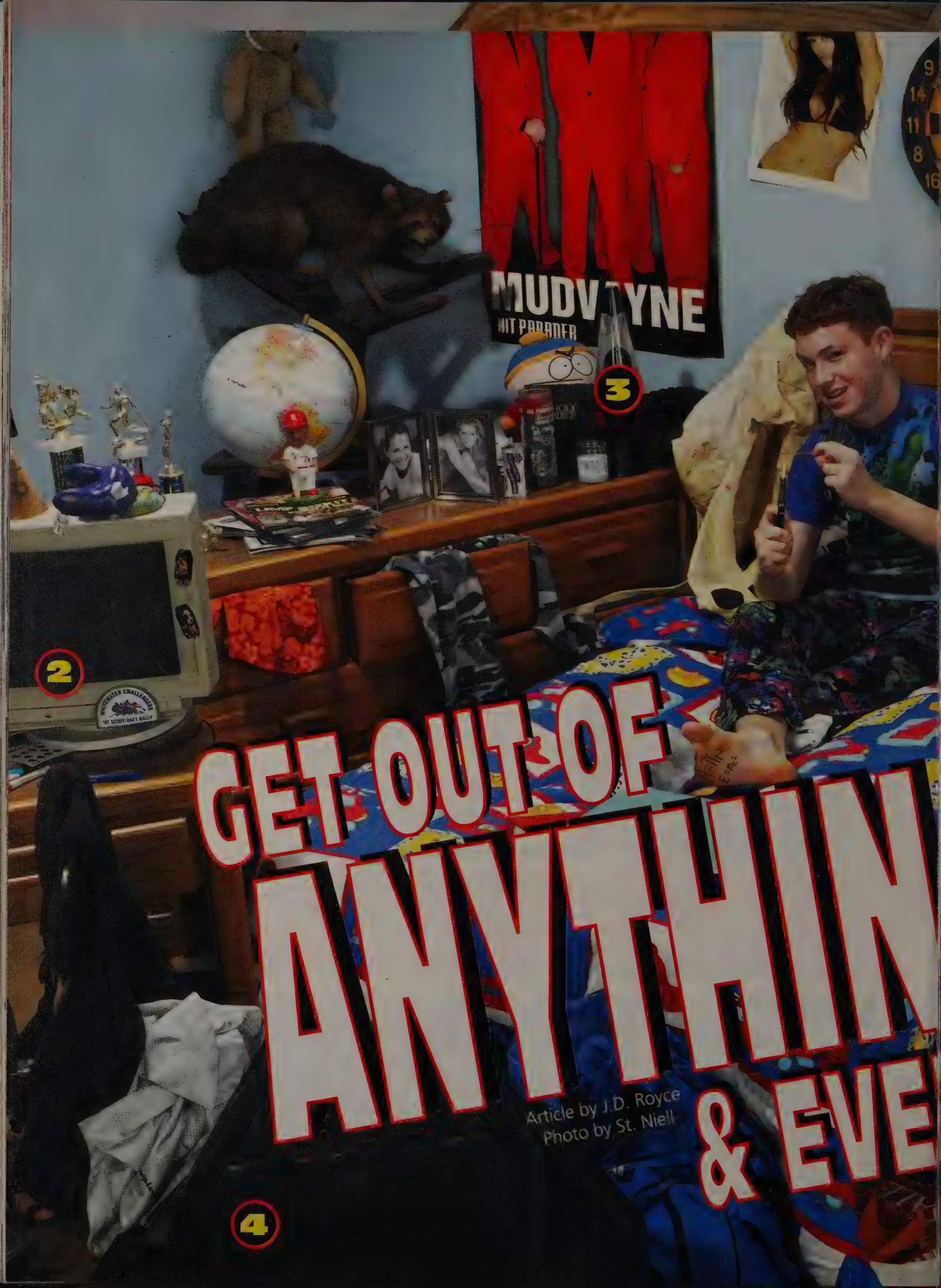
rant, and remote comedy bits.

The Poop: Could very well out jack-ass, "Jackass."

HIGH SCHOOL STORIES: SCANDALS, PRANKS, AND CONTROVERSIES (MTV). It's doubtful there'll be any *Faculty*-style killer aliens in this reality tv series, but we have seen a prank involving 12 wacky students and 80,000 ticked off bees. Sounds promising, right? Nevertheless, it's a great show to watch when you're trying to one-up Bill after he marinated your jock in three-alarm tabasco. That ever happened to us? No, never.

The Poop: Watch twice, then get suspended. Good fun.

LIFEGUARD (MTV). Most of us don't live close to the beach (unless you count the critter-filled pool at the rec center), and even if we did the weather would be pretty crappy in November. Just as programming (yeah, we're gonna say it) genius Hasselhoff gave us what we needed in "Baywatch" then left us high and dry, MTV is here to fill the void. Hot chicks — all scantily clad — ready to take the plunge and save a life. **The Poop:** Help, we're drowning! More fun than sand in the Speedo



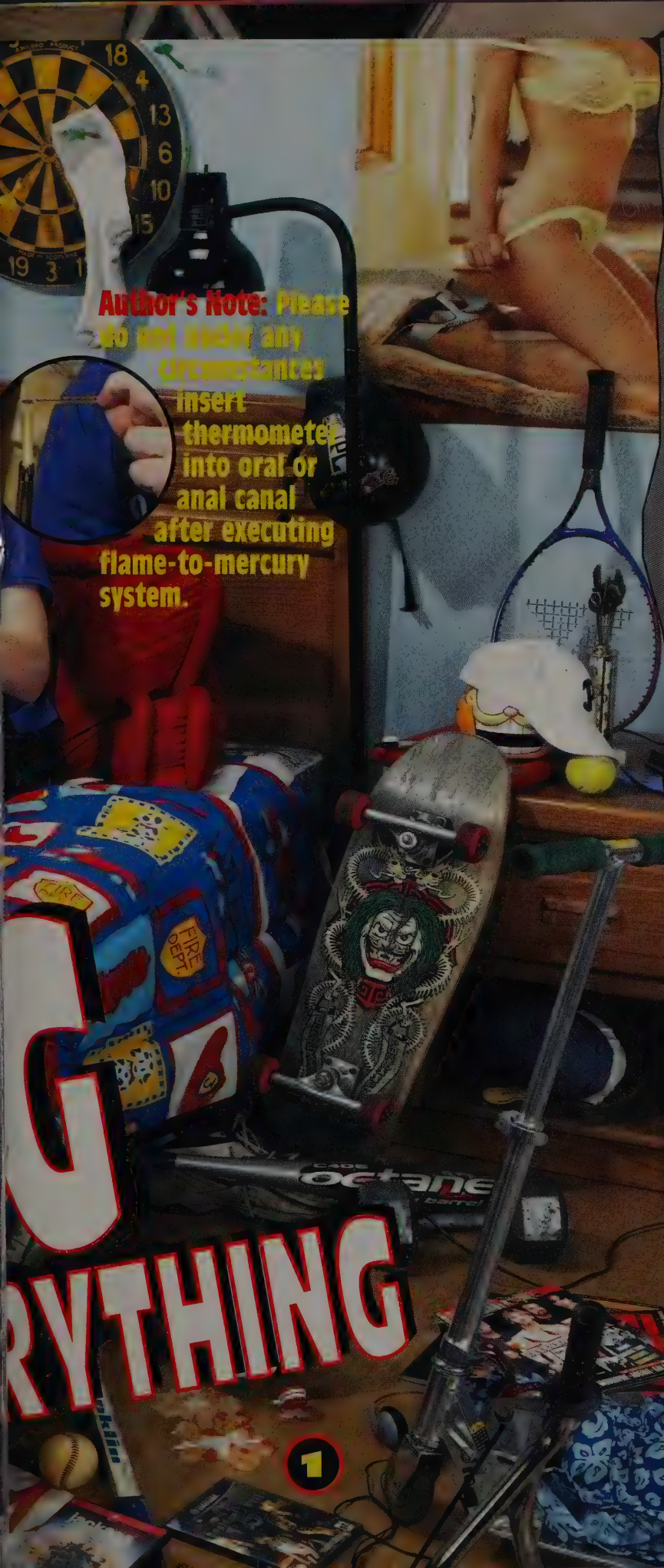
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GET OUT OF ANYTHING & EVERYTHING

Article by J.D. Royce
Photo by St. Niell

4



Author's Note: Please do not under any circumstances insert thermometer into oral or anal canal after executing flame-to-mercury system.

RYTHING

1

We know your time is valuable! So what you need is a surefire excuse to get out of all kinds of crap!

The key to really getting away with this stuff is how you phrase it. Remember to sell the excuse. Subtlety is what you want. However, if you think it will pay off to play it big, then by all means, go for it, but in most cases it will be the minor details that'll get you off the hook.

So, next time you get one of those, "Alright, time for school!" or, "Auntie Gladys awaits!" just fire off one of these excuses, and get ready to spend a leisurely day at home!



"Be a good boy and cut Auntie's toenails."

THE BEST EXCUSES

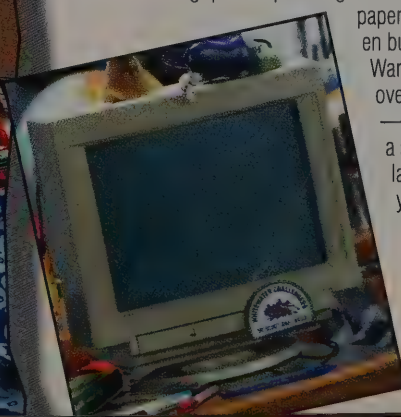
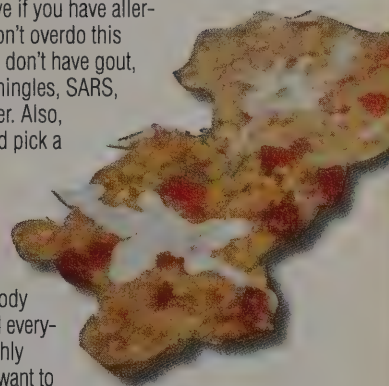
1. You're sick. Mummy and daddy would never let their little angel go out with as much as a sniffle, right? So why not go big — tell 'em you're feeling like you may not make it through the day! (Especially effective if you have allergies!) Warning: Don't overdo this one! You probably don't have gout, cholera, rickets, shingles, SARS, or even a high fever. Also, don't be stupid and pick a disease from the 1700s — it doesn't work. Pinkeye is probably the best excuse of all. Nobody wants to get it, and everyone knows it is highly contagious. If you want to lowball it, stick with a less tangible thing like a stomach virus, and you're home free — to "sit on the toilet," of course! Early stages of the flu complaints will also work well in a pinch.

Say this: "I've been on the can for the last 30 minutes sending last night's salmon back to the ocean!"

Don't say this: "I've been studying Lady Mary Wortley Montagu's 1721 work on smallpox, (stratch, stratch) and I think I've got it!"

2. You're busy. And we don't mean playing video games or watching reruns of "Buffy, the Vampire Slayer," you geek. You've got some serious stuff to do, and it's coming quick! Upcoming tests and term

papers are the golden buzzwords here! Warning: don't oversell this one — if you've been a slacker for the last five or six years, don't expect them to believe you're studying for a test that



takes place next month. Use your head! If you're not the studying type, say you've got to fix something. To make sure this one works, always have a piece of machinery (car, bicycle, computer) that never seems to run properly. That's the catch. Complain about it enough so people think that it's always broken and in constant need of your repair.

Say this: "I would love to, but my bio report is due next week and I want to finish it up!" or "Damn computer just lost my homework — I gotta fix this!"

Don't say this: "I want to get a jump on my doctorate thesis!"

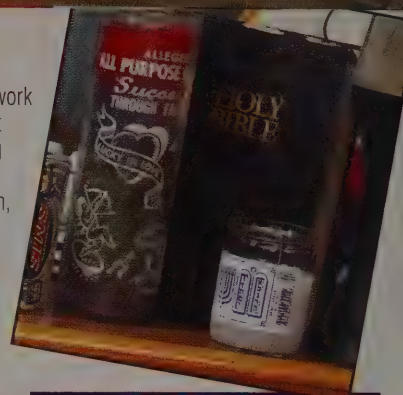
3. It's against my beliefs. This is a true gem. You can use it at any time and in some important situation. Just watch how you use this one with your immediate family or those in authority. They may question your "beliefs" and you'll have to back it up pretty quickly.

The only situation where this will not work is if you don't want to go to a particular religious service. Your parents know your beliefs — they instilled them in you, so you're kind of screwed there. In that case, use number one or

two from above. Oh yeah, homework isn't against anyone's beliefs that we know of — so don't try using it at school.

Say this: "I can't go to detention, it's goes against (insert religious book chapter and line here)."

Don't say this: "Jesus didn't have to do chemistry homework, so why should I?"



Bonus Excuse:

Claim your little sister has developed a human-plasm-dehydration-helmet-raygun and is slowly turning you into a shrivled up olive.



istockphoto.com



Alternate to expensive (\$5.99) over-the-counter pre-fab vomit is a mixture of pork and beans and some left over mac and cheese thrown into the toilet. If

you're really desperate add a little red food coloring and say it looks like blood. Be warned though this may lead to an immediate trip to the doctor.

4. Someone's dead. This is one you don't want to use too often and you should really hold this off as the very last option. Obviously, you can't lay it on your parents, 'cause they know who's still kickin' it, and who just kicked. Plus, there's just something plain wrong about claiming someone's taking a dirt nap before they actually are. That just wrecks of bad karma, man!

Say this: "My (relative's name here) died."

Don't say this: "My parents were murdered by a ruthless gang of blood-thirsty circus chimpanzees."



SWAG

GENER 8

It's 95 in the shade and a friendly game of school yard B-ball has escalated into a fierce battle of the rock. You need an edge. Call time out and down one of these bad boys.

By the time you're
thirsty, you're
already dehydrated.

KMX

Pro: Very hip. Lot's of vitamins and nutrients. Taste good. Can feel the energy rehabilitative effects pretty quick.

Scrub: Maybe too hip. Lots of calories. No potassium!

Stats: Calories 120 | Sodium 75mg. | Carbohydrates 31gr.

Cost: \$1.67
Grade: B+

EXTREME ENERGY SHOT

Pro: Cool can. Tons of B12 and B6—awesome energy boost. Taste pretty good and has 10% natural fruit juice. No preservatives.

Scrub: Has a bit of an acid bite. Super high on the calories. No potassium.

Stats: Calories 130 | Sodium 25mg. | Carbohydrate 34gr.

Cost: \$1.70
Grade: C

GATORADE FROST

Pro: None of the flavors register too high on the sweetness scale. Goes down smooth. No medicine/metallic taste. Comes in 15 flavors. Cool ad campaign. Cheap.

Scrub: Kind of high on the sodium and not much potassium.

Stats: Calories 50 | Carbohydrate 14gr. | Sodium 110mg. | Potassium 30mg.

Cost: \$1.00
Grade: B

POWERADE

Pro: Taste's good. Easy to get down no matter how hot or cold you are. Cheap.

Scrub: A little sparse in the potassium.

Stats: Calories: 70 | Carbohydrate: 19gr. | Sodium: 55mg. | Potassium: 30mg.

Cost: \$.79
Grade: B

IS IT ALL BULL?

VENOM


Pro: I drank this stuff warm and it still tasted okay. Has an instant "bite." Packed with 100% of a lot of vitamins. Makes your mouth tingle.

Scrub: High in calories. Light carbonation can mess with your stomach. Has some stuff in it called Taurine—sounds like urine.

Stats: Calories 130 | Sodium 10mg. | Potassium 28gr. | Carbohydrates 29gr.

Cost: \$1.89
Grade: B+

No. Sports drinks provide carbohydrates and electrolytes that are not found in water. They contain easily absorbed carbohydrates and have about half the calories of fruit juices and a fraction of what's found in soda.



With an impressive body... er, of work that is, one that encompasses television, film, comedy and theater. Carmen Electra is one of Hollywood's most versatile celebs. She's a ringside commentator on *BattleBots*. A booty shaker in the burlesque troupe The Pussycat Dolls, and an actress in *Wet Work*, *Rent Control*, *Naked Movie* and *My Boss's Daughter*.

We caught up with the beautiful bombshell in L.A. where she resides with Dave Navarro.

GENER8: We hear that you're an Ambassador for Cuervo Tequila. Do you actually drink the stuff?

Carmen Electra: I have before! But I don't drink it that much.

What's your most memorable tequila moment?

My most memorable tequila moment was in France. I had one too many shots that night—I guess you could even say I overdid it! That's all I'm going to say. (Laughs) But I think I've learned my lesson. We all go through that at one time or another, don't we? I mean, I didn't go to college, so I never got to experience those wild times like most kids in school. My wild days came a little bit later in life.

What is it that makes you so sexy?

Aw, thank you! That's a weird question to ask. I guess maybe because I'm a dancer. I've never been ashamed of my body, and that may be a part of it.

After some rough times, you have finally gotten things in order.

Yeah, I've had a really good year, and I've been working really hard. But when it was bad, it was really bad.

For two years, it seemed you were in the tabloids every week.

Not anymore! Actually, I haven't really been in the tabloids for a long time, and during those times I was with someone who was one of the most controversial people in the world [Dennis Rodman].

I read that you're only attracted to 'bad boys.' Is Dave?

He is a bad boy, but has a good heart. Sometimes I can be very extreme. But I wouldn't say that my type is a typical bad boy.

The biggest misunderstanding about you?

I think just the things that are written in the tabloids and on the Internet about me. I'm really down-to-earth. I talk to everyone and I'm a real person. When you're in this business, a lot of people don't think you're human! Celebrities go through bad times just like anyone. When it's good, it's really good. I'm happy to be in this business, and I love what I do.

Can you kick ass?

I come from a family of black belts. Let me just say this, if Steven Seagal ever tried to make a move on me, I would definitely kick his ass, no problem. I had four brothers, and my mom was a third-degree black belt.

At this stage of your career, do you regret posing nude?

No. It depends what direction you choose to take your career. As far as [doing it], I knew that could take my career in a different way, but that was my choice. And I'm happy with all the choices that I've made. I just like doing everything. I love television—I actually have a show in development right now—and, of course, I'm doing film and modeling, as well. I just like being a part of everything.

Is fame all you thought it would be?

It has its up side and down side. I can't imagine doing anything else. So I'm really happy with it. The hard part is just not having privacy. And also, things being said about you that aren't true—it is hurtful.

Is there one thing about you that you can tell us that nobody knows?

I'm such an open person. I talk about everything, so I don't think there's really anything that I've hidden. My life is an open book. **8**



CARMEN ELECTRA

Bad Girl Gone Good

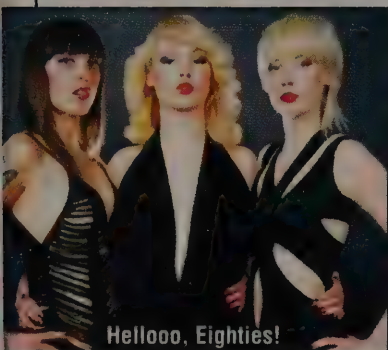
Interview by Chaunce Hayden

NOISE

> CHECK THE RECS

W.I.T. W.I.T. (Mogul Electro)

Electroclash is basically the culmination of all things electro (from Afrika Bambaataa to New Order), with a flair for '80s kitsch and new wave. After their performances at the Electroclash Festivals, W.I.T. (Whatever It Takes), a trio of hotties, went from photo shoots to the studio where they cut their self-titled disc for



Hellooo, Eighties!

Brooklyn club owner, Larry Tee's new Mogul Electro label. The record is catchy, and the girls will make you think that the boy they're singing to is you. Hey, didn't your mom dress like this in high school? **Grade: B**

> BACK IN THA DAY

L.L. Cool J
Walking With A Panther (Def Jam)

Before he was doing duets and playing rollerball, L.L. was truly BAD; he was resented by the serious rappers for blinging it out, flossing leathers and chains, but when he got on the mic, you listened and learned. 1989's *Panther* is his most underrated album, and while *Radio* and *Bigger And Deffer* got more praise, *Panther* showed the creativity and confidence he would later tap into with *Mama Said Knock You Out*. "Goin Back To Cali," alone is worth a rewind.



> WEB HEDZ

t.A.T.u.
www.tatugirls.com

Teenage Russian lesbians! Three words that go perfectly together! While most critics use terms like "shockingly brilliant" to describe Julia and Lena's music, all you need to remember is our headline, and you get the idea. They made the MTV Movie Awards hotter than a Chernobyl melt down and their site's photo gallery is no different! Check out their website and see what's going down with the world's favorite girlie team since those annoying Spice Girls. Will they last? Only as long as their hot teenage Russian lesbian looks do!



How can you say "nyet" to these girls?

> ASSORTED GRAP

DAVE DOES METAL!

Mix Dave Grohl with Slayer's Tim Araya, Motorhead's Lemmy Kilmister, Zwan's Matt Sweeney and glass-breaking '80s metal vocalist King Diamond to get Grohl's ultimate metal side-project. Proceed! Look for it this Fall on *Southbound Road* (Geffen).

PAY UP, SUCKER!

Ex-rapper Larry Palm sues his former employers, Blink-182, claiming that he came up with the title of the band's 2001 release, *Take It Off Your Pants And Jacket*, but received no bonus. In the meantime, Blink is finishing their latest lowest-selling disc, *Take Your Eyes Off Me* (and it's Hey, A.D., what

Jane's Addiction
Strays
(Capitol)

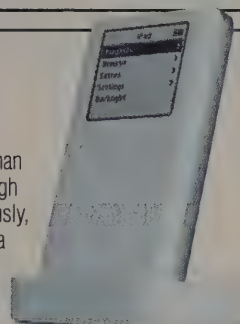
We thought we'd never see another all-new Jane's disc... ever. After a couple of greatest hits reunion tours and other detours, Farrell, Navarro and Perkins got together with new bassist Chris Chaney and hammered out 11 new tracks. One good thing: the word "mature" hasn't been seen in any interview, which means that, while they have aged, they haven't gotten too stale. Also good, especially for all you A.D.D. folks out there, they keep all the songs under four minutes — a relatively impressive feat for a band that was known to go off for unfortunate 12 minute jams. Listen to the first single, "Just Because," and you'll get a good idea of what you're in for! And if you're dying to see a good band live, check out Jane's as they headline this year's Lollapalooza! While you're at it, why not take your older brother and hear stories of Jane's past — back when he was cool! **Grade: A**



> CHECK THE TEK

iPod Apple \$299-\$499

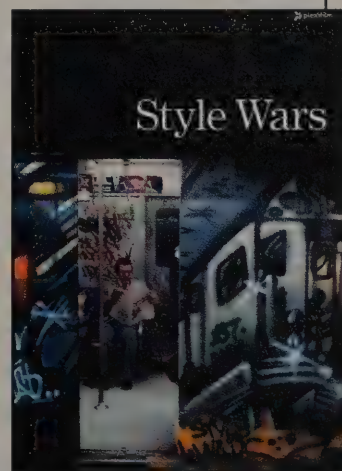
The new iPod is so insane it's almost scary. Lighter than two CD's and now with a 30GB hard drive that's enough space to store 7500 songs, which if played continuously, 24/7, would be three weeks of music, or a new song a day for the next 20 years. It ships with a charging dock that provides syncing via FireWire or USB 2.0, and an audio line out for connecting to powered speakers or a stereo system. If that ain't enough, it still makes an excellent way to transfer some data, and it can even wake your lazy ass up in the morning with its built-in alarm clock.



> REEL MUSIC

Style Wars Plexifilm (1983) \$23.99

Back in 1982, New York City was a war zone. The Transit Authority considered graffiti artists to be terrorists, so they created a special "Vandal Squad" to deal with this unseemly subway art. Shot for a PBS documentary in 1983, this amazing DVD captures the historic rivalries between the then-teenage pioneers of graffiti and the adult authorities who wanted it stopped. Along the way we witness the birth of hip-hop culture as played out through break-dancing and rapping with the soundtrack provided by Grandmaster Flash and the Treacherous Three! No B-boy should be without this! **Grade: A**



2003 NFL PREVIEW

By
James Campion

It's that time again. Time for violence and mayhem, spectacle and sport, as the monsters of the midway get ready to don their armor and smash some mouth. Without further ado, it's time to get down to the bare facts about the 2003 NFL season. But alas, sometimes facts fast become fiction in a league so completely unpredictable for the past decade, or in the new post Dallas Cowboys-San Francisco 49ers excitement era. It's an alarming glut of first-to-worst and worst-to-first, no quarterback by Turkey Day, and it's anybody's guess what the hell the point spread will be by Wednesday. What appears below is based solely and precariously on what players will stay off the injured list and out of prison, and that is a long shot in anyone's short list, believe us. Picking these things gets harder every year — seasons are filled with surprises — and only the ravaged souls with true grit and the ability to swallow as much crow as humanly possible can play. And play we shall...

NFC EAST

The rough and tumble East will see the Giants and Eagles get ugly again. Their growing rivalry will be followed by whatever bad cash the Redskins throw at stale talent and the skeleton of dreams past in Dallas for Bill Parcells' Cowboys. If Philly survives losing defensive force, Hugh Douglas, and half their special teams, they'll win just enough to keep "Big Blue" at bay.

NFC NORTH

The god-awful North will see Bret Favre's last hurrah fashion another cake walk in the frozen tundra that is Lambeau, thanks to double beatings of the woeful Lions and Bears (oh my!). The Vikes may be looking more like a scoring Godzilla than a sleeping Barney thanks to a rededicated Randy Moss. It could be enough to have the Pack seein' purple.

NFC WEST

The usual suspects will surface as the Niners and Rams dine on the carcasses of their fine, feathered division brethren — the Cards (who not even Emmitt Smith in his prime with jets strapped on his back can save) and Seattle. It sure ain't gonna be pretty, but it has endless possibilities of comedy value.

NFC SOUTH

Our surprise pick for the conference might be the Falcons, or better known as "The Michael Vick Show." The blockbuster that brought Peerless Price to the Peach State may just give coach, Dan Reeves his first championship, but don't count the champion Bucs out. Hell, even the Saints might surprise some, but you can all but put the Panthers on the endangered species list.

AFC EAST

The wild and woolly East, where the '02 Jets won by default, prompting the drowning Fish to raid every defensive stand-out in free agency to help Ricky Williams hold onto leads. Now if they can settle on a quarterback, we like them to edge out the Pats, the Bills, and those Jets lead by "Joe Willie" Junior (read as sarcasm), Chad Pennington.

AFC NORTH

Is there any other team beside the Pittsburgh Steelers to pick in the North? Sure, former XFL MVP and NFL dropout Tommy Maddox is their fearless leader, but when you think how bad the Bengals and Ravens absolutely suck, there really isn't any other choice. Face it, the Browns just ain't ready to take it home.

AFC WEST

How can we pick da Raiders again, especially after that Super Bowl dismantling, and unless Jake "The Snake" is planning on tossing more TD's than INT's for Denver, we herald this the year of the Chiefs, which could turn into the greatest show on grass. Hey, it took Dick three years to build the lowly Rams into a scoring machine, so why not K.C.?

AFC SOUTH

Down South we see a dog fight between the offensive lunacy of the Colts and the old-school smash mouth of the Titans. We feel it is time for a Tony Dungy coached football team to score an offensive touchdown in a playoff game, but it ain't gonna be against the rebuilding Jags or sophomore Texans who will be sitting home eating pork rinds.

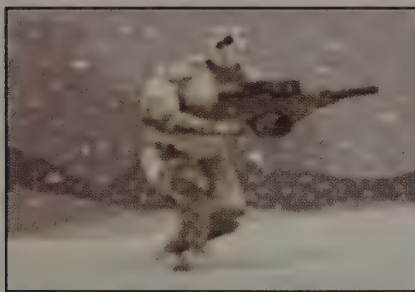
IT COULD HAPPEN!

- Parcells will retire before the Butterball cooks, then make a comeback by Christmas and will fight Jerry Jones in a steel cage during Super Bowl halftime show.
- Jeremy Shockey will break the season reception record for a tight end and take Sehorn's place as most endorsed Giant.
- The Carolina Panthers will play in a scoreless tie — you pick the team.

- Emmitt Smith will not reach 500 yards, while Barry Sanders laughs at home.
- In an amazing display of ratings fever, ABC will exhume Howard Cosell to fill out the three-man booth and correct John Madden's grammar.
- The MVP pick is Vick and more Vick. If he doesn't get hurt he will run, pass, hop and cha-cha-cha his way to a huge 2003.
- It will snow in Green Bay.

- Warren Sapp and Keyshawn Johnson will battle it out for mouth of the south.
- The only thing that will suck more than the Cardinals is having to watch them.
- The brawl to settle it all will feature the Fish and the Falcons. We said it's unpredictable (crow medium rare please)!
- At least eight of these predictions may not come true (the Cards are a safe bet to suck).

WRECK ROOM



HITMAN 2 (Eidos)

Lie in wait. Attack with extreme prejudice. Armed to the teeth with explosive hand cannons and long range rifles; you are the hitman. The sequel to the wildly successful original is just as much fun as the original. Take the role of hitman extraordinaire and peel a few caps back in the name of making that dollar. Be the envy of your friends and dames alike as you liberate a few deserving bad guys from their mortal coil. Featuring all encompassing gameplay and a great deal of bad guys upon whom to wield your impressive arsenal. Pick up *Hitman 2* today. (Gamecube, PlayStation 2 and Xbox.)

Grade: B+



BACKYARD WRESTLING (Eidos)

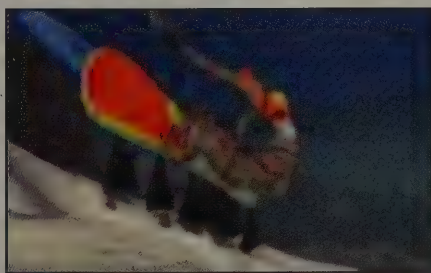
Grab a chair and smack your friend in the face! Dive off the garage roof and onto your buddy laying prone on that folding table! Smash your opponents body with a lead pipe! All this and more awaits you in the action packed *Backyard Wrestling*. Fully interactive environments let you take the action outside of the ring and into the backyard! Inspired by the underground video hit, you bring all of your favorite brutal moments to life! Also fan favorites the Insane Clown Posse dole out their unique brand of wrestling punishment! Break out of the squared circle and into the future of wrestling! Backyard style! (Gamecube, PlayStation 2 and Xbox.) **Grade: A**

THE HULK (Universal Interactive)

Now is your chance to take out all the repressed anger you've been feeling. Teachers on your nerves? Parents hounding you? Release the anger in a fury that the Hulk would be proud of. Based on the hit movie, you star as the big green dude with a real bad 'tude. Grab a drainpipe and swing for the fences. Smash



up some cars. Make the ground quake underneath your oversized green feet! There's also plenty of sneaking around and puzzle scenes as Dr. Banner for the nerd in you. There is nothing you can't smash in this game. Perfect for those days when you just need to break stuff. (Gamecube, PlayStation 2 and Xbox.) **Grade: B**



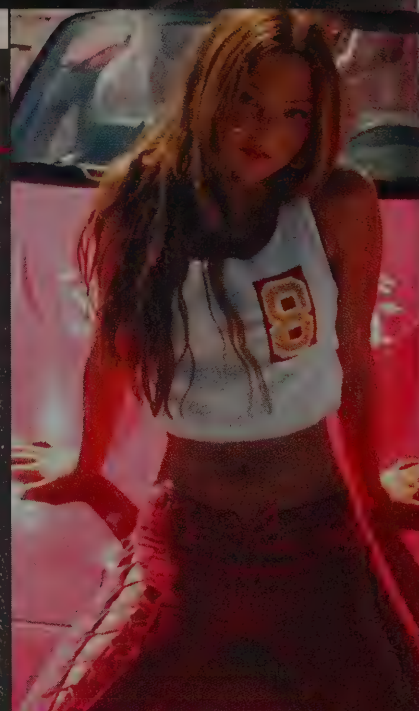
SSX3 (EA Sports Big)

Take to the slopes like never before! *SSX3* offers you one HUGE mountain with nearly unlimited trails to carve your way through. Featuring a lot of your *SSX* and *Tricky* favorite characters plus some new characters added to mix just for fun. Big Challenges will allow you to earn more trick points and unlock secret areas! This is a BIG launch for Fall 2003, and fans are eagerly awaiting this snowboarding title! Awesome new graphics and a killer soundtrack round out this highly anticipated sequel to two of the greatest snowboarding games of all time! (Gamecube, PlayStation 2 and Xbox.) **Grade: A**



PONG (designed by Ralph H. Baer)

Short for Ping Pong, *PONG* represents a revolution in a new entertainment field called "video gaming." Blips of light and sound replace actual tennis opponents in this high paced, thrill-a-minute challenge of hand and eye coordination. You'll lose hours volleying that little "ball" back and forth between your "paddle" and your opponents "paddle." The ball is automatically returned to play until a winner is declared. Ricochet the ball off the top of the "court" to create a dizzying trail of light in order to confuse your opponent. What will they think of next, video golf? (Updated version from Atari) **Grade: A+**



2 FAST 2 FURIOUS RC2 Tuner Cars

Ertl Corporation in conjunction with the technical director from the *Fast and the Furious* have hit the blacktop with new scale replica cars and die-cast activity "tuner" kits. These little road ragers have been designed for the serious adult collector, teen movie fans and street racing aficionados alike.

Based on vehicles that appear in *2 Fast 2 Furious* these highly detailed cars capture the excitement and slammin' style of the "tuner" car enthusiasts and offer a wide variety of ways to bring the adrenaline rush home for only \$24.99.

If pocket rockets are more your speed, there's a 1:64 scale series of popular street rods and stock models.

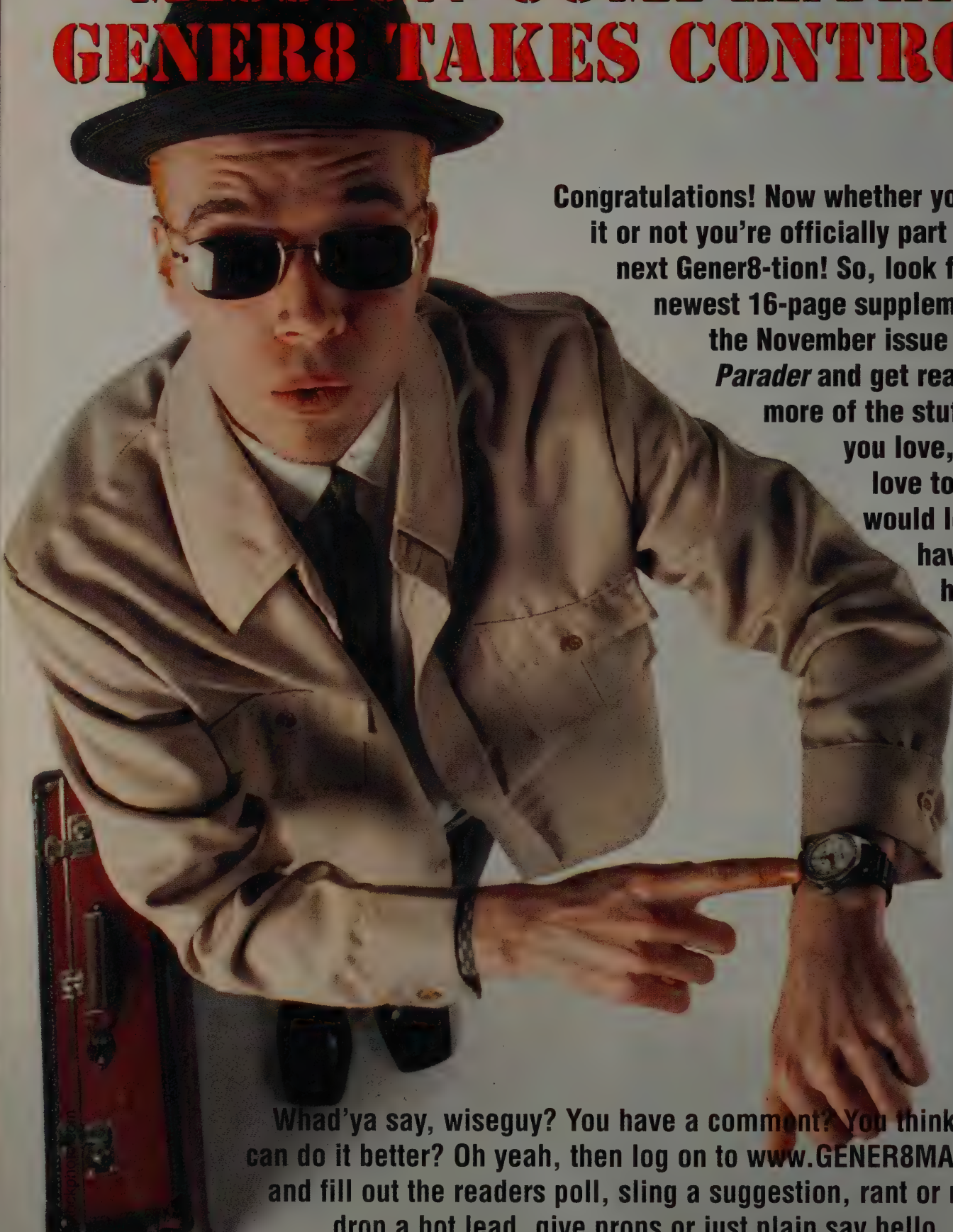
Machines are sold individually or in special five-pack assortments — \$1.49 (individual) \$6.49 (5-pack). For more info or to purchase log onto: www.rc2.co.com or www.rcertl.com.



Mini-Me's actual ride!

Eli Reed ©/Universal Pictures

MISSION COMPLETED GENER8 TAKES CONTROL!



Congratulations! Now whether you like it or not you're officially part of the next Gener8-tion! So, look for the newest 16-page supplement in the November issue of *Hit Parader* and get ready for more of the stuff that you love, hate, love to hate, would love to have and hate to be without.

Whad'ya say, wiseguy? You have a comment? You think you can do it better? Oh yeah, then log on to www.GENER8MAG.com and fill out the readers poll, sling a suggestion, rant or rave, drop a hot lead, give props or just plain say hello. See ya next month.



PHOTO: ANIMAMAGAZINE.IT/SANTO

HIT PARADER

Change is part of life. The guys in P.O.D. have always known that. After all, when you grow up on the mean streets of San Diego—where your friends often die young and close relatives can wind up behind bars—one of the basic tenets of day-to-day existence is “don’t count on *anything*.” But even with all that in mind, as surprising as the departure of long-time guitarist Marcos may have been to those who have followed this rap/metal unit through their meteoric rise up the rock charts, it was even more shocking to vocalist Sonny, bassist Traa and drummer Wuv. This was truly a unit that envisioned themselves sticking together forever! But seemingly within days of their split with Marcos, the band had recruited long-time friend Jason to take over P.O.D.’s guitar slot. And only weeks later, the band entered the recording studio to begin work on the disc that would serve as the highly-anticipated follow-up to their platinum-selling duo of **Fundamental Elements of Southtown** and **Satellite**. Recently we caught up with the ever-informative Sonny to learn more about all the recent happenings in and around the P.O.D. camp.

Hit Parader: So, what exactly happened with Marcos?

Sonny: It’s still a little hard for us to believe that the four of us are not together. We always thought we’d be together forever—whether it was in P.O.D. or just hanging out with our friends and families.

“In all honesty, Marcos kind of blind-sided us.”

But it just didn’t work out that way. It’s hard to explain exactly what happened, but it just seemed as if we were going in opposite directions. In all honesty, Marcos kind of blind-sided us. He seemed more interested in some other projects he was working on, and we wanted the focus to be on this band as we prepared to go into the studio. It was just a clash of beliefs and priorities. I wish him all the luck in the world, but we need musicians who look at P.O.D. as their main priority.

HP: We know that Marcos did a lot of song writing for the band. Does it concern you that he won’t be around to contribute to the next album?

S: All I can tell you is that the new songs are sounding great. It kind of amazed us when Marcos started to take credit for all the songs. That’s never what it’s been about for us. We’ve all always been involved for the writing for P.O.D., so I think there’s a continuation there on the

P.O.D. SONNY SPEAKS OUT!

BY ROB ANDREWS

new material. It’s not like there’s going to be a radical change in our musical direction. But there’s no question that it will shake things up a little bit. We hope it’s a shake-up for the better.

HP: Was there a moment after Marcos left when you worried about the band’s future?

S: Oh... yeah! We thought for a while that P.O.D. might be over. What were we gonna do, hire some studio guy to come work with us? That’s not what this band is about. We had to find someone who not only fit in musically, but fit in with us as a person. Jason basically saved this band.

HP: How did you hook up with Jason?

S: We’ve known him for years. He’s kind of like a member of our extended family. He knows us, and he knows our music, so asking him to join the band wasn’t as much of a jolt for any of us as it could have been if we had brought in someone who was a complete stranger. He’s a great guitarist who brings a lot of fresh, exciting ideas into the band. We have to force him to tell us what’s on his mind a little bit because he’s just trying to fit in. But once he opens up, he’s amazing. He comes from a heavier background musically, but he’s really fit in.

HP: Are you concerned about the fans’ reaction to your lineup changes?

S: That’s a hard one to answer. I guess I’d have to say yes... and no. I think we’ve developed a degree of trust with our fans—our Warriors. They know that we’ll always do what’s best for the band, and in the process what’s best for them. We’re not going to try and fool them and say how “happy” we are with the changes

we’ve made. They know how close we all were. But they also know that if a change was made, it was done because it *had* to be done. I think they’ll accept that—and they’ll accept Jason once they hear the new album and see us together on stage.

HP: What is the status of the new album?

S: We’ve written about 15 songs and recorded most of them. We’re beginning the mixing stage, which can either go very quickly or drag on for a while. We’ve got more songs than we need, so we may mix a few extra and see how they turn out before we decide which ones will make it onto the album and which ones won’t. But we hope to have everything done pretty soon, and the album should be out by the fall.

HP: Your previous two albums have sold millions of copies and firmly established P.O.D. as a major star. Has success been everything you thought it would be?

S: As strange as it might sound, success is probably very different for us than it is for a lot of people in successful bands. For us, it’s always meant being able to take better care of our families and friends, not being able to fly in faster planes, buy fancier cars or stay in better hotels. Success is great because I now feel very confident that I can provide for those around me... the people I love. I love the music we make, but I could walk away from it tomorrow if someone important to me truly needed me.

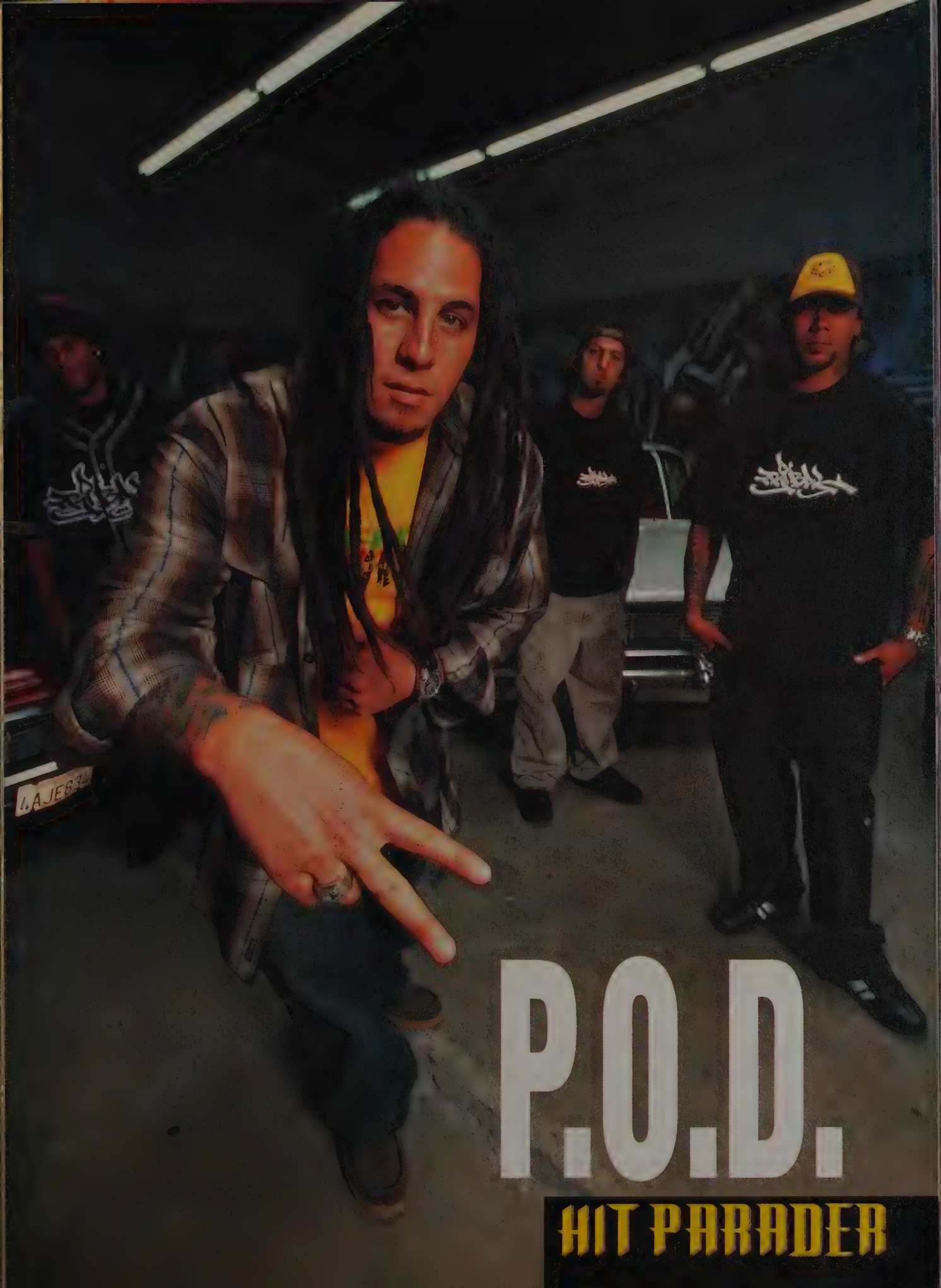
HP: Did the fact that recent songs like *Alive* and *Boom* became “anthems” for a generation place extra pressure on the band as you recorded this album?

S: There’s pressure only if you want to deal with it. We’ve always written and played from our hearts, and that’s what we let dictate the direction the music takes. Those songs were true to what we wanted to express, as are all the songs on

“Jason basically saved this band.”

the new album. When truth is at the core of your music, you should never feel anxiety or stress about it. It’s great that songs like *Alive* reached out to people and touched them the way they were intended. In some ways, it was more than we could have hoped for. But knowing that people could and would respond to our music in that manner gave us so much confidence this time. We want our message to be heard, and we’ll do whatever is necessary to provide it with the best chance of reaching as many people as possible.

PHOTO: ANNAMARIE DISANTO



P.O.D.

HIT PARADER

EVANESCENCE

FINDING THE SPARK

BY LEE TILLINGHAST

54 HIT PARADE

Despite what some of the style's most vociferous detractors may think, one of the truly great things about the hard rock form is that there's an incredible diversity inherent within the music. From the three-chord roar of hardcore to the overt complexity presented by the music's most aesthetic practitioners, hard rock presents a virtually limitless creative vista for those willing to pick up the musical gauntlet and turn their amps on-high. One of the young groups that has recently decided to test the limits of convention housed within the 21st Century rock world is a band called Evanescence, a unit with a mysterious past... and an equally mysterious sound.

"There is something very ethereal about our music and about us as people," said vocalist Amy Lee. "When we first started out, nobody knew who we were, where we lived, or how we made the music we made. We kind of enjoyed that kind of reputation. That feeling of mystery worked very well with the kind of music we make."

The kind of music that Evanescence makes virtually defies easy analysis. With its penchant for soaring vocals, hearty riffs and intriguing undercurrents, this unit comprised of Lee, guitarist Ben Moody, guitarist John LeCompt and drummer Rocky Gray stands as one of the most unconventional bands to have recently emerged on the contemporary music scene. No, Evanescence may not be the heaviest band you hear this year, nor will they be the wildest or the most theatrical. But contained within the songs featured on this unit's debut disc, **Fallen**, are elements of ethereal darkness and unmistakable drama that serve to immediately set them apart from what's currently glutting the hard rock mainstream. For this L.A.-via-Little Rock contingent, their music seems to be more of an outlet for some mysterious inner light than for the now-more-traditional inner angst. Indeed, this quartet seem intent on proving that their special brand of heady, heavy yet eminently inspiring rock will find a quick and lasting home within the hearts and minds of the music masses.

"What's kind of ironic is that the word 'evanescence' means to disappear like a vapor," Lee said. "But we have no intention of disappearing. We want you to hear our music and then have it stick with you. I think there's an epic quality to the music we make that's very different from anything else out there right now. It really sets us apart. But it's not like we've ever worked just to be different—that's a very natural extension of the four of us working together."

While this unit has only come together as a four-piece rather recently, the roots of Evanescence stretch back to a chance meeting that Lee and Moody had while still in high school. From there the pair realized their shared love of passion-inspired rock, and soon after began writing songs together and planning their next big move. Unfortunately, Little Rock has never been a town known for either its hot rock scene or its liberal consciousness, so the idea of an adventurous, woman-fronted band didn't go over particularly well with the beer-swilling, Nascar-loving locals.

"There were basically two types of bands where we come from," Lee said. "Either you were in one of those really bad death metal cover bands, or these really soft pop bands trying to appeal to old people. Obviously we didn't fit in at all. The idea

that a band could have female singer just didn't sit right with the folks down there. They didn't know how to react to me or to what we were doing."

That kind of reaction eventually drove Lee and Moody out of their home town, and to the West Coast, where they repeatedly attempted to round out their lineup and bring the musical ideal of Evanescence to full life. According to Lee, a wide "variety" of musicians walked through the band's revolving door before they finally settled on their current lineup—and that didn't happen until *after* they had signed their record deal. But undeterred by such inconveniences, the pair soon began to release self-financed EPs of their material—even before they had hit the local club circuit. The strategy worked, with a variety of labels showing interest in this mysterious, magical band. But since they were laying so low, the labels didn't even know where to contact the band in order to offer them a deal.

"Our reputation was one of being very elusive," Lee said. "It was kind of funny. Nobody knew who we were or where we lived, but that seemed to make the labels even more interested in what

"There's a feeling of mystery surrounding both us and our music."


we were doing. They worked very hard to trace us down and check us out. Obviously they liked what they uncovered because the offers really started to build."

Eventually label contact was achieved, and a major label deal was signed. Within months of inking their deal—and *finally* cementing their lineup—Evanescence set to work on laying down the quixotic rockers that now comprise **Fallen**. From the potent energy of *Going Under* to the vibrant power of the disc's first single, *Bring Me To Life*, there's no denying that there's something very different about the way this band conducts their rock and roll business. You may not be able to instantly put your finger on it or define it, but you certainly know it's there. Even the folks in Hollywood quickly recognized this unit's special skills, utilizing the band's music in last spring's hit film, *Daredevil*. And despite the often dark, introspective themes that pervade their music, it seems as if Ms. Lee and her musical cohorts are certainly up-beat about their current status in the rock and roll world.

"This is honest, heart-felt music, and I hope that people can relate to that," she said. "I've been very encouraged by the response so far, but for us this is only the beginning. We know there's still a long, long way to go. But we're encouraged. That's the most important thing. You can make music in a vacuum for only so long. Eventually you've got to expose it to the world—and expose yourself in the process. That's not very natural for us, but we've done it, and so far we're very pleased with the results."

PHOTO: EDDIE MALLUK

AMY LEE

A close-up photograph of Amy Lee singing passionately into a microphone. She has long, dark, wavy hair and is wearing a black sleeveless top. Her right arm is visible, wearing a black and white striped wristband. She is also wearing several thin, layered necklaces. The background is a soft, out-of-focus grey.

HIT PARADER

Chino Moreno is anxious. His band, Deftones, are on the verge of releasing their fourth album and all of the band—vocalist Moreno, drummer Abe Cunningham, guitarist Stephen Carpenter, mix-master Frank Delgado and bassist Chi Cheng—are brimming with anticipation... yet curious about how this self-titled album will be received by the universe.

"With every record, it gets more and more challenging," Moreno confessed. "I'm constantly stopping myself from going in a direction that seems expected or familiar. If I do, I just start all over again. I keep myself from getting comfortable because when you get comfortable, you get boring."

It now seems beyond debate that the Deftones are one of the most starkly original bands of the new metal era. Moreno's versatile voice seers through Carpenter's ambitious guitar work while Cheng, Delgado and Cunningham form a surprisingly subtle, though unrelentingly overwhelming rhythm

of aggressive music that has already been embraced by a squadron of fans around the globe. Each of their three previous albums—1995's *Adrenaline*, 1997's *Around the Fur* and 2000's *White Pony*—have each sold upwards of a million copies, allowing Deftones to live the musician's dream.

"This new record is a really, really hardcore album," Moreno explained. "I wouldn't go so far as to say it's angry, but it's not pretty by any means. Maybe the best way of describing it is saying it's the kind of album we finally have the confidence to do."

When Moreno returned to Sacramento last summer, Carpenter came up from Los Angeles, producer Date flew into town, and according to Cunningham, "We ended up tracking almost all of the record in

what previous record of ours it happens to sound like—I don't want to talk about any of that."

Moreno was more into boasting about the project after it had just wrapped, and Deftones had traveled down under to Australia for the Big Day Out festival. Moreno told the Australian media that the new album was "dynamic"—and that the album is "just about love".

Even when the band had decided on their latest effort's simplistic, straight-to-the-point title, the members remained reluctant to open up too much about the

album's eclectic contents. "It's a record that doesn't need any explaining. Just listen to it and figure it out for yourself," Moreno declared. "People are always expecting more from us. They want us to go beyond what we've done before. They always will, and they always should. I certainly feel that way about the people who make music that I like."

"We wanted to put out a very energetic, very upbeat, fast

"Each album is a major learning experience for us."

DEFTONES

READY TO RUMBLE

BY JODI SUMMERS

section. In total, the work of this Sacramento, CA, posse is powerful, yet visceral and poetic.

"We're not about making anything simple for anyone," confided Moreno. "We're different. We're all about dynamics."

The new album—called simply *Deftones* because, according to Moreno, "it's the best example yet of what this band represents,"—was recorded at Studio X in Seattle and was produced by Terry Date and engineered by Pete Roberts. Work on the album started late spring 2002, after Moreno finished touring with his side project, Team Sleep.

"We spent three or four months working on our little solo projects and then we wrapped them up and got back to our main focus, which is Deftones," explained Cheng.

Moreno also took some vital time out for some vocal therapy—during Deftones summer 2001 co-headlining tour with Godsmack, Moreno "paralyzed one of his vocal chords and the other one was barely moving at all," Cheng told MTV. "We were scared he might not be able to sing again. He took some really good vocal classes from a really good trainer, and he's more aware of his voice and taking care of it as an instrument."

Deftones wrote their fourth opus up in their home market of Sacramento—working in their very own studio... lucky guys. The band hopes that it is accepted for what it is—another dose of the challenging brand

of aggressive music that has already been embraced by a squadron of fans around the globe. Each of their three previous albums—1995's *Adrenaline*, 1997's *Around the Fur* and 2000's *White Pony*—have each sold upwards of a million copies, allowing Deftones to live the musician's dream.

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what previous record of ours it happens to sound like—I don't want to talk about any of that."

Moreno was more into boasting about the project after it had just wrapped, and Deftones had traveled down under to Australia for the Big Day Out festival. Moreno told the Australian media that the new album was "dynamic"—and that the album is "just about love".

album," Cheng elaborated. "We've proven that we can musically go in any direction we want, and we got kind of heavy on this one, but that's all I will to say."

"There's no reason to talk about it," Moreno elaborated. "There's something special about getting a record and putting it on for the first time. That's one of the best feelings in the world."

With the album now finished, and with critical raves flowing in the band's direction from sources both near-and-far, Deftones are looking forward to escaping the "curse" of discussing their new project and returning to the relative "serenity" of the road. They started off by hitting Europe in mid-March. That was followed by a club run across America in May. Then it was back to Europe until mid-June, because it was festival time. They hit the road with Metallica on the *Summer Sanitarium* in July, and plans call for headlining shows whenever possible.

"Our fans should trust us, concluded Cunningham. "Most of them do, especially the ones that have been with us since the first album. The best thing for us to do is maintain their trust. That's what we tried to do with this album. Hopefully we've succeeded."

PHOTO: KEVIN ESTRADA

DEFTONES

A black and white photograph of the band Deftones. The four members are posed on a set of concrete stairs. In the foreground, the lead singer is crouching, looking directly at the camera with his hands clasped. Behind him, another member sits with his hands clasped. To the left, a third member sits, looking off to the side. On the right, the fourth member stands, leaning against the stairs with one hand on his hip. They are all wearing dark clothing, except for the member on the right who is wearing light-colored pants. The background is dark and indistinct.

HIT PARADER

Wayne Static:
"We're never
gonna sneak
up on people
again."

guys in Static-X.

As these mid-western rockers have traversed the rock and roll trails over the last two years, much of their free time has been spent carefully constructing a game plan which will allow them to successfully attack the writing and recording of their third disc—an album that may well emerge as the most important release of their lives. Following the break-out acclaim afforded their first album, the platinum-selling **Wisconsin Death Trip**, and the rather mixed response which greeted their sophomore outing, **Machine**, guitarist/vocalist Wayne Static, guitarist Tripp Eisen and bassist Tony Campos hit the road, performing just about anywhere, and with just about anyone, that allowed them the opportunity to set up their amps and crank out their unique brand of industrial-tinged-metal. From performing in front of hundreds in clubs, to standing on stage in front of arena-sized throngs, this quartet showed what they could do on stage—and then they retreated away from the public spotlight (as best they could) to further along the work being done on their all-important new disc.

"We've worked on the material at sound checks, on the bus, backstage, in hotels, where ever we had the chance," Static said. "We were determined to make this album better than the other two if we could, and it demanded that we spent as much time writing and working on what we

BY RANDY SMITH

STATIC-X NO SURRENDER MOVES

One of the basic tenets of the rock and roll life is that the road is not always the most conducive environment in which to begin writing a new album. Out there on the highways and byways, distractions are constant, schedules are tight and sleep is often little more than a pipe dream. Day to day life tends to evolve into a mind-numbing blur of hotel rooms, backstage buffet tables and narrow tour bus bunks. Whether a band has been working at the music game for 2 months

or 20 years, such an atmosphere is usually the *last* place on earth geared to provide the solitude, the focus and the desire required to start writing songs destined to be featured on your next album. The road has always been more about playing music, meeting fans and just getting your testosterone-fueled ya ya's out than about planning the ultimate studio magnum opus. Just don't tell that to the

wanted to do as possible. So since we were all together on the road, it only made sense that we'd take some time whenever there was a chance and try to get some new music going."

Once they finally got off the tour trail last fall, the band (except for Eisen, who made a short detour to record with the Murderdolls) headed straight into the studio to begin the often arduous—and always unpredictable—task of transforming their latest creations into the songs that will soon comprise their next album. Having already tasted their share of suc-

cess, the band knew that there was an extra degree of pressure now placed upon them—and they responded in kind. They sensed that their fast-growing fan following, as well as a highly-supportive media, would be anxious to hear, analyze and dissect any new rumbling emerging from the Static-X crew, and these guys were determined to make sure any such efforts were well rewarded.

"I think we kind of snuck up on some people the first time," Static said. "But we learned with the second album that's not gonna happen again. They know who we are, and what we do, and we didn't really want to offer too many surprises this time. The first album pretty much was a demonstration of who we are and what we do, **Machine** took everything to the next level, and this one is just the next step along the same path."

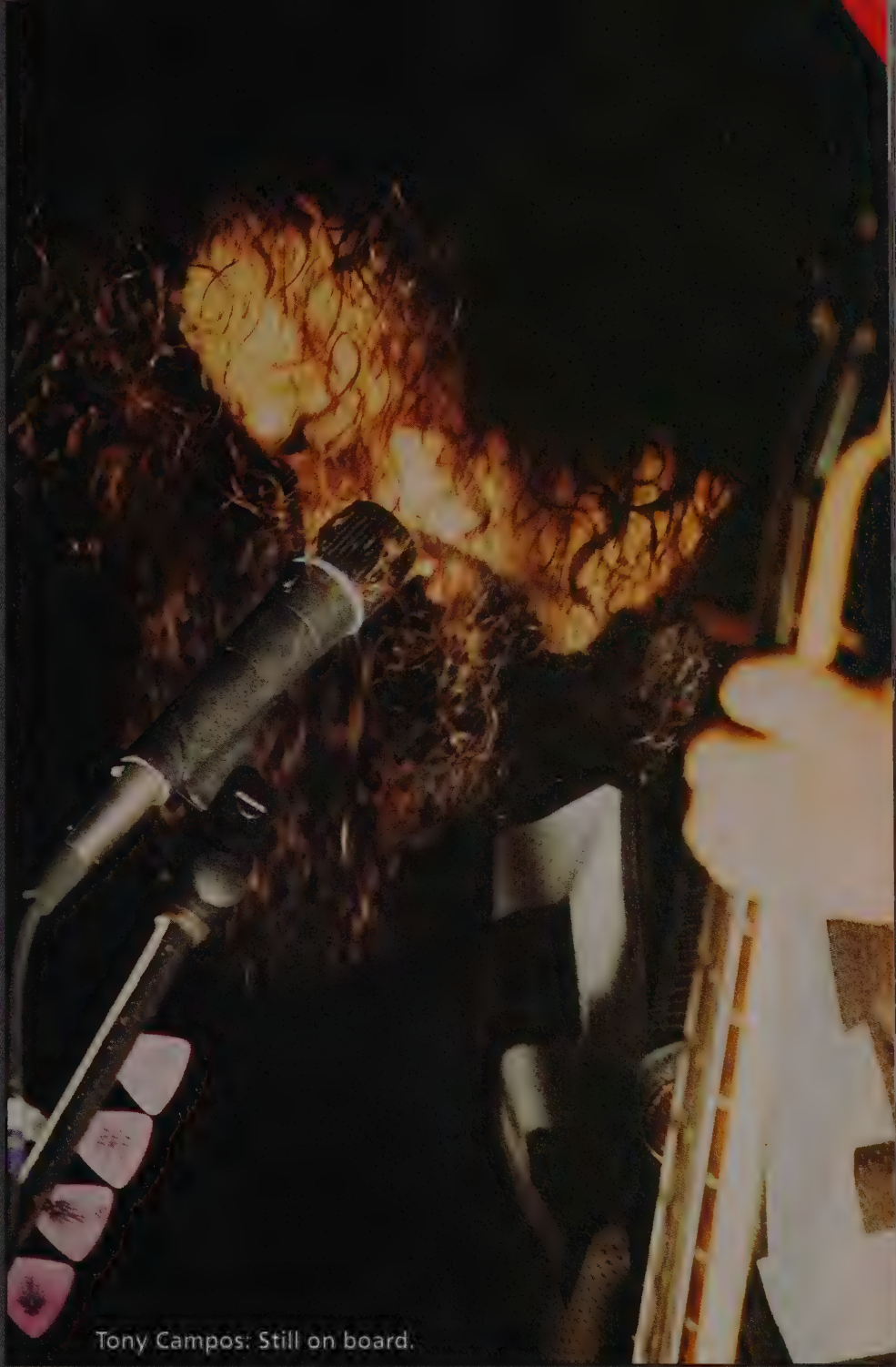
It should be most interesting to see how the rock world reacts to Static-X the third time around. After all, when **Wisconsin Death Trip** first emerged back in 1999, the New Metal scene was still in its earliest stages, and this unusual-looking band

"We've worked on this material everywhere—the bus, hotels, backstage."

proved to be one of the true catalysts for heavy metal's breathtaking late-'90s revival. But now it's four years later, and the contemporary metal scene is now a full-fledged "movement" with dozens of major label bands all vying with and against one another for the attention—and the support—of hard rock fans around the world. Still, despite the competition that has emerged since their initial success, the members of Static-X embrace the fact that they may have played a key role in helping lead metal's charge back up the rock and roll mountain.

"We think that's great," Static said with a smile. "We grew up loving all kinds of heavy music, and to have the chance to not only play music, but also to travel on tour and meet so many great musicians is just the best we ever could have hoped for. We've been on tour with the likes of Ozzy, and it just can't get much cooler than that."

Despite their abilities to hold-their-own with the biggest names in the heavy metal world, Static and his crew know that they still have a long way to go before they can be considered in the same breath as some



Tony Campos: Still on board.

of their idols. They have, however, clearly taken a big step along that path to greatness with their latest album. Of course, a key question that emerges out of the manner in which the Static-X crew wrote and record their new disc is would they do it the same way again if they had the chance? Now as they prepare to once again pack their bags and return to their "second home" on the road, will this highly energetic, hugely successful unit once again begin writing snippets of songs and lyrics in order to be ready when the opportunity to begin recording their *next* album eventually comes their way? According to the ever-informative Mr. Static, he sees no

reason why his band would change a system that has already yielded a bumper crop of positive results.

"I don't even want to *think* about the next album at this point," he laughed. "But I don't see any reason we won't write on the road again. It's fun, and it takes a lot of pressure off of you. I'd hate to think what it would be like when you end a tour, have about a month before you're supposed to go into the studio, and you don't have any songs ready to go. That's pressure! If we can avoid that, end up with some really good results and have a good time in the process, why would we want to mess around with that?"

Over The Edge

HARD ROCK'S NEW STARS BY AMY SCJARRETTO

CLUTCH

One might think the life of a rock musician is that of nonstop partying, rocking out on stage till the wee hours of the morning, and sleeping past four or five in the afternoon. That's not the case for Clutch's Neil Fallon, who was up at the bright 'n early to conduct this interview. "I get up in the wee hours of the morning," admits the gravel-voiced singer. "I'd feel like a bum if my wife goes to work while I'm sleeping in till 11 AM!"

It's not often that the members of Clutch hang out at home, so these few and far between moments are precious. You see, Clutch are road warriors, touring non-stop and bringing forth a live intensity that few bands can maintain. Clutch's studio albums are solid affairs, but nothing measures up to the band's onstage magic. The band's live prowess has initiated a thriving bootleg/tape trading scene that the band approves of. So it's no surprise that the group

recently released **Live At The Googolplex**, an album culled from a spate of performances during the band's 2002 tour with System Of A Down. Shows in Missouri, Illinois, and Canada were all captured on this concert document, which Clutch conceived, pressed, and released themselves.

"We weren't aware we were making a live album at the time! A friend lent us a recorder and we started taping," explains Fallon. "By the end of the tour, we had 60 songs recorded, but not every one sounded good enough to put out. So, we mixed it up."

While **Live At The Googolplex** traces Clutch through a handful of different settings, the guys won't rule out the possibility of recording a single show and releasing it as another live album. "We would like to do it, but that one show has to go off without a hitch. When we recorded most of our live material, sometimes the guitar would crap out or it went out of tune or I'd forget lyrics! So



CLUTCH

we sampled songs and parts of each show. Even if it isn't technically perfect, it sounds more passionate and keeps it unpredictable. There is no point in trying to make it sound perfect. You might as well make it a studio record."

The band, which has hopped from major label to major label throughout its decade-plus career, is in no rush to sign a contract. Fallon says, "There is no reason to sit around and wait for label to come and bail us out. It's fairly easy to press a couple thousand



SOILWORK

copies, with artwork on a shoestring budget, and sell it at shows and on the Internet. We needed a national label for the distribution, to get in stores, proper." Enter Megaforce Records, which re-mastered and repackaged the release. Clutch's label journeys don't rain on the band's parade, however; they're used to it and employ a gallows humor about it.

"How could there not be a sense of humor about it at this point? Touring has always been our breadwinner. The records are snapshots of the band at a particular time. We don't look at labels as our saviors. It's a mutual business relationship. It would be nice to establish relations, but labels expect us to come up with a hit. That's not going to happen."

And we're sure Clutch's fans have no problem with that. Just as long as the band keeps touring, fan appetites will remain heartily satisfied. So, when asked if Clutch will tour till all the members have gray beards that are grown down to their ankles, Fallon offers a rather honest answer. "Who knows," he laughs. "We'll continue making music! But if my wife calls and says she pregnant with triplets, that might throw a wrench in the touring schedule. Then, I'll be performing at the local pub on Tuesdays night."

SOILWORK

Soilwork had just got off the stage in the UK about 2 hours ago, but that didn't stop 24-year-old guitarist Peter Wiche from taking time out to conduct our international phone interview. It's well past

midnight when we connect fiber-optically, but the members of Soilwork aren't crashing in the bunks on their bus. Rather, they're playing video games!

"I'm sitting here, showered, relaxing, and having a drink," Wiche obliges. "I don't get to bed till 3 or 4 AM." Sounds like the typical social life of a male in his twenties, huh?

The Swedish band just finished a tour with Shadows Fall and Children Of Bodom, and is readying itself for a U.S. tour with In Flames and Chimaira this summer. The Swedes are not used to the stifling humidity of American summers, but they are well versed in the wonders of air conditioning. "I sure hope the air conditioning works, because it didn't work on our last bus; it broke down in New Mexico and Dallas. We were like, 'No! This cannot happen!' You could've boiled an egg in a glass inside the bus," recounts Wiche, who has been strumming an axe since he was 16 years old.

But the band is willing to brave the heat in order to bring its metal to the stateside masses, supporting its brand new album **Figure Number Five**. "It was a chaotic recording. We had a deadline and wanted to do a record. And the label needed it at a certain point. We could not do it in one studio and deliver it on a deadline. We needed three studios. We used so many different studios; we were doing keyboards, guitars, and vocals at the same time. If I was playing guitar, Bjorn [Strid, vocals] was doing vocals in Gothenburg," Wiche recalls. While it might seem that recording in three different places at the same time might produce a disjointed, incongruous piece of work, Soilwork contends that their technical knowledge and prowess prevented Figure Number Five from becoming a mess.

Soilwork, which is a reference not to gardening but to working your way up from ground zero into something substantial, specializes in melodic Eurometal. The riffs smack of classic death metal, with a knack for melodies, and the deft clean singing of bald vocalist Strid, who has often been compared to Smashing Pumpkins' main man Billy Corgan, thanks to his piercing stare and chrome-dome head. Soilwork is nothing, if not prolific. **Figure Number Five**



PASSENGER

comes hot on the heels of last year's **Natural Born Chaos**, with barely a year lapsing between titles. "It's like a painter who knows he will run out of inspiration. If we have inspiration, keep going at the same pace, but the quality has to be the main focus. If we think we write something that sucks, we would stop," Wiche explains. "We are in a position where we can't keep daytime jobs and tour at the same time. When we are retired, we can look back and say we were living off the music! I could have had a career in a graphics department, but I prefer, when I am old, to look back. I don't want the life where I made tons of money as a lawyer, yet died never making it out of my own city."

PASSENGER

Lots of European metal musicians lead incestuous existences, performing in more than one band and performing with members of other bands. It's a twisted, tangled family tree that is near impossible to keep straight!

Anders Friden, lead vocalist for uber Swedish metal act In Flames, formed a "side project" called Passenger, but not as a reaction to his main band. "We are four guys who like to hang out and make music, instead of going to a bar and drinking there," says Friden.

Passenger features members of Transport League and Gardenian among its ranks. What started out at fun between friends turned into demos, which turned into a record deal with Century Media, the premiere underground metal label in Germany and the United States, which released the band's self-titled debut. The only similarity between Passenger and In Flames is that both bands share the same frontman.

"The music is much calmer but it has elements of metal, pop, and

rock," explains Friden, who admits atypical hard rock bands like Handsome, Quicksand, and Helmet were Passenger's inspiration. When asked if the band was named after the Deftones song which features Tool's Maynard James Keenan, two bands for which Friden publicly professes his love, he laughs, saying, "We want to take our listeners on a journey, where they are the passengers!"

For the singer, Passenger has been a relaxing ride. "We produced everything ourselves," he elaborates. "We worked on the mix ourselves, but we needed an objective opinion, so we had an outside mixer. We put up the gear, we did the engineering and all the tweaking." Being the masters of their own destiny created the most laid back atmosphere for the music to foster and grow. "Bad relationships" inspired many of the lyrics on Passenger, but Friden maintains that now he has a really good interpersonal relationship going on right now.

"Basically, growing up and getting to know yourself" is how he approached the lyrics, somewhat of a far cry from In Flames' world. Passenger allows Friden and his cohorts to show their skill as musicians outside of the band's that brought them metal infamy.

A STATIC LULLABY

Many up and coming bands are looking for the big break, ready to sign away their souls to the first major label that comes calling. Then, they disappear from public consciousness after the record doesn't sell to the satisfaction of the label's grandiose expectations, thus ripping apart the band's internal structure and causing them to break up! Okay, well maybe that's a little bit dramatic, but it happens. A lot. Ultimately, however, getting signed to a record deal is the goal of any struggling, starving artist. To have their music heard on a mass level—who wouldn't want that?

A Static Lullaby's story is a bit different. The California-bred band chose not to sign with the variety of major labels that were courting them. Instead, ASL inked a deal with successful, credible independent label Ferret Music for its first release, and they couldn't have made a wiser choice. The quintet is building its fanbase from the grassroots up, and that will help prolong its career and probably help secure even bigger, better major label interest in the future.

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A STATIC LULLABY

"To start with, Carl, who runs Ferret, isn't a creep," says bassist/vocalist Phil. "Well, he is kind of a creep, but much less creepy than all the other creeps. That's usually how we make most decisions. We work with the least creepy people we can find."

While he is being somewhat tongue in cheek with that answer, he is right on the money. The music industry, especially A&R folk who "find" and "sign" bands, is full of creepy crawlers out to make a buck and little else. ASL makes self-professed "heavy rock and roll with pop sensibilities that makes you wanna hurt people while shaking your ass." Indeed, the band's debut **And Don't Forget To Breathe** is awash in chunky breakdowns that hardcore fans love to get their mosh on to, along with alternately screamed and prettily sung vocal lines. Three members of the band sing on the record, mak-

ing from some of the prettiest, but deadliest, triple harmonies ever caught on tape. Bands like Glassjaw and The Used are sonic compatriots of A Static Lullaby, but ASL finds these comparisons surprising!

"I understand the Glassjaw association a lot more than I do The Used one. Personally, I think there isn't one thing that is similar about The Used and A Static Lullaby," says Phil. Well, the two bands do share the same management company, but the line in the sand is clearly drawn between the two.

It's ASL's live show where the band connects with its fans. "I think when the kids come and see us live they see something they haven't seen before," posits Phil. "They listen to the record and they picture one guy singing and screaming, and it probably seems just like every other band. Then, they come and see us live and there really isn't one guy on stage to focus on. I'm moving around. [Guitarist] Nate is going crazy. [Guitarist/vocalist] Dan is rocking out, and [lead vocalist] Joe is going nuts, while [drummer] Brett is a blur back there behind the drums because he moves around so much. We're all moving, we're all singing and sweating and bleeding!"

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Finger Eleven is one of those bands that appears to bubble just under the surface... ready to explode like a pocket of molten lava if they're ever given the proper chance. That's the way it's been ever since vocalist Scott Anderson, bassist Sean Anderson, drummer Rich Beddoe, guitarist James Black and guitarist Rick Jarrett began plying their rock and roll craft. They've always seemingly been this-close to big time fame and fortune, only to discover that they were going to have to wait at least one more recording/touring cycle for their Big Break to come their way. Well, after waiting nearly a decade to reach their ultimate goal, with the release of their latest disc, simply called **Finger Eleven**, it seems like these Canadian rockers may finally have found exactly what it takes to make a lasting impression upon the hard rock masses.

"This is such an important album for us," Scott Anderson said. "We're not trying to place any undo pressure upon ourselves, but we know what it represents. When you've been around for awhile, and you've released a number of albums, there comes a point in your career when it's time to live up to everyone's expectations. Well, that's exactly what we do with this album."

It seems that for Finger Eleven, rock and roll is more than a way to make a living—it's a true means of expression. As proven throughout their latest release, this hard-hitting quintet fill each song they write with a power and passion that marks them as one of the most exciting young acts currently inhabiting the New Metal scene. Indeed Finger Eleven seem to possess a special affinity for creating poignant and powerful rock messages, songs like *Other Light*, *Complicated Question* and *Panic Attack* that manage to simultaneously tug at the heart strings and uplift the soul. It is an approach that these ambitious rockers hope will help pave the way for their ever-escalating journey up the contemporary music ladder.

"For us making music is a truly emotional experience," Black said. "We pour everything we have into it. Now that we've been fortunate enough to make a third album, we took everything we learned since we made our others and applied it. That definitely added to the texture and the feel of the music. We really like to make use of tempo shifts, and we love to put a lot of parts into songs, but the bottom line is always the music. We're not trying to split the atom. We just want to write good songs."

For the members of Finger Eleven their continued rise up the rock charts in 2003 culminates what has been a nine-year long battle for recognition. Formed in 1994—after spending years together in the same Toronto-area high school sys-

FINGER ELEVEN

LITTLE BIT OF LUCK

tem—the group members soon began writing material that reflected their shared feelings of frustration, anger and loss. Their music, particularly as shown on such early tunes as *Quicksand*, *Shudder* and *Above*, served as a magical elixir that cleansed their spirits and empowered F-11's hard rock attack. From the moment they started writing and performing together, it was clear to everyone involved that there was something very special about Finger Eleven.

"First off, let's clear up the story about our name," Scott Anderson said. "It actually comes from an earlier version of the song *Thin Spirits*. When everything is pushing you in one direction and your instinct drives you in another, that's Finger Eleven. But

it's the songs that should make people notice us—not the name. When it comes to writing, I like to deal with a lot of questions that are sort of raging within me. I try to figure out what's going on inside my head and confront that. When the songs were being written, I kept trying to figure out my relationships and asked myself, 'What do I want? Do I want you in or out of my life?' That's a recurring theme, and I try to let it come out as naturally as possible."

It's hard to easily describe the music contained on **Finger Eleven**, a disc that expands upon the sounds and styles first explored on the group's debut effort, *Tip*, and refined on their sophomore release, *The Greyest of Blue Skies*. In the hands of these talented young



rockers, their introspective, emotive approach seems to fill new songs like *Absent Elements* and *Good Times* with an unmistakable aura of positivity. That uplifting reaction is one apparently shared by Finger Eleven's fast-growing contingent of followers, many of whom have come to check out the band's live show as they've toured North America

with the likes of Creed and Fuel: On stage, the group's passion-tinged brand of heavy rock seems to take on an even more explosive quality, bringing to life the various themes of lost love and piercing pain that fill each of their songs with Finger Eleven's unique musical perspectives.

"We like to form a bond with the fans—a way for us to communicate our feelings directly to them," Black said. "When we're able to do that, we know it's been a good show. Having the chance to tour behind this album has been a wonderful experience for us because with two disc's worth of material we can really

expand our show. And now a lot more people seem to know who we are. It's all been very rewarding."

But, we must ask, what happens if **Finger Eleven** isn't the breakthrough hit that the band, their fans and their record label hope it is? After so many years of struggle, and after coming so close to break-out success on numerous previous

Anderson pause and think before his face breaks out in an ear-to-ear grin. Apparently at this critical juncture in their career, the notion of failure isn't something that the members of F-11 even want to consider.

"Oh, I'm not gonna waste my time thinking about things like that," the vocalist said. "This band has been my life

for so long that it would have to be something pretty drastic to make me think about doing something else for a living. It's still a lot of fun—despite the occasional frustrations.

And the people who surround us—from the label, to management to the fans—have all been incredibly supportive. We feel like we owe it to them as much as we owe it to ourselves to keep this band going until we reach our final destination... whatever that may be."

occasions, would this dedicated unit ever think of calling it a day? Such a question makes Scott

"It's time for us to live up to everyone's expectations."



Finger Eleven: "We know better than anyone what an important album this is for us."

RA BURNING HOT

BY RAY MEYER

Ra make you think. Ra make you ponder. Ra make you realize that there's more happening on the contemporary hard rock landscape than just guys in silly costumes or down-at-the-mouth vocalists in need of a perspective change. Indeed, the fact of the matter is that vocalist/guitarist Sahaj Ticotin, drummer Skoota Warner, guitarist Ben Carroll and bassist Sean Corcoran seem intent on proving that their decidedly different take on the 21st Century hard rock scene will find a contented home within the hearts and minds of the metal masses. And with the immediate acceptance of this quixotic unit's debut album, **From One**, it would appear as if Ra's "gamble" to go against the grain of current rock and roll logic has begun to pay immediate dividends.

"There are elements of so many 'classic' rock sounds within our music," Sahaj said. "But while we have drawn inspiration from a lot of great bands, we manage to sound like none of them. I believe we sound like nothing else that rock has ever produced. But the fact that we provide certain musical reference points from which to carry you forward makes it easy on the listener to jump aboard our musical journey. And we certainly encourage them to do so."

It seems as if this unit has had to do little to encourage the rock rabble to jump aboard their magical mystery ship. Indeed, with their debut single, *Do You Call My Name*, ranking as one of this year's most oft-played tracks on rock radio, and the band's first national tour drawing rave reviews, it would seem like Ra—who are named after the ethereal Egyptian sun god—are well on their way to achieving

top-level rock stardom. Clearly, this is a unit that uses its passion and spirituality as the foundation for their highly unusual rock and roll sojourns. And while as Sahaj admits, hauntingly familiar snippets of previous rock pioneers can occasionally be heard wafting in and out of Ra's presentations, this is one band with a totally unique take on the musical world around them. For Ra, it now seems that the emergence of **From One** signals their quick and perhaps somewhat unexpected ascendancy in the rock hierarchy.

"There's a lot more to the name Ra than simply trying to make a direct connection to Egyptian mythology," Sahaj said. "To our way of thinking, the sun plays an essential role in every life form on this planet. It is our source of energy, it is a symbol for fire and passion. It is the perfect representation of what our music stands for. There is a lot contained here that goes beyond the bounds of what you generally hear on the radio. But at the same time, this is rock music to its core."

All of these cerebrally challenging thoughts spring directly from the ever-fertile mind of Sahaj, who has been working on perfecting the various elements which comprise Ra's musical vision for the last five years. But it wasn't until early in 2002 that he found his three like-minded musical mates and began the process of fine-tuning the material that now comprises the band's break-out disc. Indeed, it was a demo of *Do You Call My Name* that actually spiked the band's public persona by getting placed in heavy rotation by a Boston-based radio station—a fact that led almost directly to the band being besieged by record label offers. But don't for one second think that upon signing their major label deal Sahaj was willing to totally hand over the creative reins of his young ensemble. In fact, he took the nearly-unprecedented move of co-producing **From One** with noted studio wiz Paul Logus of Limp Bizkit renown.

"The last year has been something of a revelation to me," Sahaj said. "I had worked for



PHOTO: ANNAMARIE DISANTO

five years to try to make something happen with my music, and I met with a lot of obstacles and with close-minded people who didn't want to open up to anything outside of their conventional way of thought. It reached the point where I was ready to quit. That's how frustrated I had become. But only a month after this band came together, we had done a few demos, and we were getting airplay. It all came together just in time for me."

The exotic blend of heavy riffs, soulful vocals and revelatory lyrics that comprise the abundance of **From One** have served to quickly win over a large segment of the New Metal community to Ra's rock and roll cause. Indeed, the out-of-the-box furor generated by this exotic unit surprised nearly everyone—including the band members themselves, as well as the forces at their record label. But once everyone recovered from their initial shock, the forces behind Ra quickly went into action, continually pushing the band to new heights and rallying more and more troops to the Ra cause. Not only were such songs as *Fallen Rock Zone* and *On My Side* receiving more than their share of attention, but the band's highly theatrical stage presentations were drawing raves where ever the group performed. Indeed, it now seems that despite the various hurdles placed in their career path Ra—like the sun itself—is one band clearly on the rise.

"I believe we sound like nothing else that rock has ever produced."

"Our goal from the very beginning was to create music that defied easy categorization," Sahaj said. "We wanted to fit into any rock format, yet also stand apart. People who hear our music say that it sounds simultaneously familiar yet different. That's just what we were looking for. It's the same thing with our stage presentation. It has to reflect the majesty and drama of our music. My goal would be to have a stage set similar to what you see in one of my favorite movies, *The Matrix*. That may still be a few years off... but hopefully we'll get there."

The fact of the matter is that Ra's stage presentations—whether or not they feature *all* of the cutting-edge technology that Sahaj one-day hopes to introduce into the group's set—have drawn positive responses from both fans and the media. Indeed, the group's recent U.S. tour with Seether packed clubs from coast-to-coast with a surprising mix of "old school" rock disciples and New Metal fanatics. It is that exact blend that has so excited the band about the myriad possibilities the future holds for them.

"When I look out into a crowd I want to see diversity," Sahaj said. "I want to see young, old, black, white, rich, poor, whatever. It is that diversity that forms the core of what we're trying to do. With our music there are no boundaries and there are no limitations."



FROM ZERO

RISING FAST

Jett:
"This is a very
different
album for us."

BY ROB ANDREWS

From Zero have been busy... mighty busy. Since their head-bashing debut disc, **One Nation Under**, first rocked the New Metal world back in 2001, this Chicago-based unit has been on a non-stop trek to not only reinvent the staid strains of the contemporary music landscape, but to reinvent themselves as well. As shown throughout their latest release, **My So-Called Life**, vocalist/bassist Jett, guitarists Joe Pettinato and Peter Capizzi and drummer Kid have turned their backs on some of the more strident sounds that earmarked their entry

into the rock world. In their stead, this super-charged quartet have dug deep into their creative souls to unleash a far more emotive and eminently more powerful disc.

"This is a very different album for us," Jett said. "We've gone through some changes over the last two years, both within the band and within our music. We're not rebelling against everything quite as much on this album. That was last time. Now we've grown up a bit and realized what's important in life. You deal with the ups and downs... especially the downs. That's what makes up my life, and it's what fuels **My So-Called Life**."

While their sophomore disc may not be as strident and as cock-sure confident as their explosive debut, it certainly doesn't lack for energy, drive or lyrical determination. On such songs as *Sold Out*, *Lines* and their dramatic rendition of Phil Collins' *I Don't Care Anymore*, From Zero give every indication that they've grown up, and that they've done so in a way that has greatly expanded their musical vocabulary. Maybe it's a sign of the times, perhaps it's just a single band making a bold stand, but if today's hard rock scene needs to reinvent itself (as many say it does), then on **My So-Called Life** From Zero are boldly pointing the way.

"When you draw from your own life, you can't help but to write very personal, very emotional songs," Jett said. "That's the change we made—in addition to me taking over the bass role within the band. We let everything come from our hearts as opposed to other points of our bodies. It made all the difference in the world."

In any number of ways, this Chicago-based foursome have quickly established themselves as a band apart from many of this era's other new-breed metal contingents. They look different, they act different, and most importantly, they sound different. Once you sit down and delve into the introspective-yet-heavy tunes featured on this unit's second disc, you're left with no doubt concerning the commitment that From Zero bring to their rock and roll party. And just one listen to the strident sounds contained on such tracks as **My So-Called Life's** first single, *Sorry*, makes it abundantly clear that these guys not only know what they're doing, but that they enjoy doing it with a surprising degree of sensitivity and style.

"I follow what's going on in music, and I don't think there's anyone else out there that's really like us," Jett said. "We know we're different, and we're very proud of that fact. We've never tried to fit into any acceptable category so that we'd get more people to listen to us. We figured we'd stick to our beliefs and when people did discover us, they'd have to accept us just as we are. That's basically what's happened to us. We've done things our own way, and those that have found out about it have responded."

While success hasn't exactly come overnight for From Zero, their fate has been practically preordained from the moment they first came together in 1998. Ever since their formation in the Windy City, this unit has been steadily building the kind of frenzied response that only very special bands can produce. Following in the wake of fellow Chicago rockers Disturbed, big things were expected from From Zero—and now with **My So-Called Life** they've delivered on those expectations. Sure, many doors of resistance were blasted open for the FZ brigade by the success of their fellow Chi-town rockers, but as soon as Jett and his boys discovered that the responsibility of further proving the viability of the Midwestern New Metal Scene had fallen on their shoulders, they responded to that challenge like true champions.

"Chicago has always had a great music scene," the singer

that low-budget effort at every Chi-town area show at which they performed. Within two months the entire 6,000 copy run of that initial CD had been gobbled up by eager fans, and the group's members began to sense that they were ready to take the next big step in their career.

With that in mind, they began slowly expanding their realm of influence, playing showcase gigs for a variety of interested labels in both New York and Los Angeles. A smorgasbord of tempting offers soon came the group's way, each promising the sun and the moon if From Zero would simply sign their names on the ol' dotted line. But it wasn't until the summer of 2000 that the group finally came across a deal with which they felt totally comfortable. That led to the recording of their debut effort **One Nation Under**, a heavy-as-hell effort that won over a large fan following thanks to its super-aggressive

"We've grown up a bit and begun to realize what's important in life."



"There's no one else out there like us."

said. "At times, places like L.A. or New York may overshadow it, but when you play in Chicago, you know you've got to be good to get noticed. The fans there have always taken their rock and roll very seriously. The attention that some other bands from this area have generated in recent years has been great because it's brought a lot of major label attention the city's way. That probably helped us a lot in the long run."

There's no doubt that the loyal support of the Chicago head-banging fraternity allowed From Zero to overcome an initially slow start and quickly gain career momentum. By 1999, their solid home-base following had convinced the band to cut their first album on their own, and they subsequently distributed

style. But now, after extensive touring, and some harsh in-your-face life experience, the From Zero boys have gone in a rather different direction with **My So-Called Life**, and they couldn't be happier about that decision.

"All you can ever ask is for people to hear your music" Jett said. "The big frustration occurs when you know you're doing something good, but people just aren't hearing it. Now we know that we've got the people behind us to get our music out there. We can't guarantee that everyone is gonna like it, but we're confident that when people hear our album, or get to see us live, then they'll begin to understand what's at the heart of From Zero."

FROM THE HP VAULT

Each month we bring you an incredible feature direct from the voluminous Hit Parader vault—an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous—and in some cases, infamous—stars. So direct from our August, 1993 issue is this “vintage” interview with the inimitable JUDAS PRIEST

Judas Priest. For nearly 20 years they ruled the metal world with an iron-fisted intensity that set the standards against which all pretenders to their throne had to be measured. Then, with alarming suddenness, it all came to a crashing halt. First came the announcement from vocalist Rob Halford that he was leaving the band, taking drummer Scott Travis with him to form a new group, Fight, and suing Priest's long-time record label, Sony Music. Then came word that the remaining members of Priest, bassist Ian Hill and guitarists K.K. Downing and Glenn Tipton were thinking of disbanding. It looked for all the world like the mighty Priest had come to an end. But then early this year, with Halford's resignation still stuck in their collective craw (apparently he faxed the band the news, not even confronting them), the Priest Beast fired back. The band issued a statement which, while taking some obvious potshots at the departed vocalist, at least gave hope to the band's suffering legion of supporters.

“As a result of various confusing press statements and actions of Rob Halford over the past few months,” the statement said, “we three remaining members of Judas Priest have decided to break our silence. We feel we owe some explanation and information to our fans. We were informed of Rob Halford leaving the band by fax and to date have no satisfactory explanation for his actions, nor any direct contact with him. We are not party to any dispute he may have with Sony Music and are not familiar with the details or claims on either side. We are hoping to release a compilation in 1993 with the enthusiastic support of Sony Music, which will cover the entire career of Judas Priest and hopefully serve as a tribute to our many loyal and devoted fans. Following the release of this product, we shall then

concentrate and focus on the future of the band and the various options that are open to us.”

So there seems to be good news and bad for Priest fans. First the good news: the group's 31-song compilation **Metalworks**, was recently released, once again establishing the fact that no band has ever played metal with more panache, style and variety than Judas Priest. While other hard rock bands may have presented a more diverse musical attack, Priest never wallowed in pure pop sentimentality or acoustic tenderness. From the commercial accessibility of *Livin' After Midnight* and *Breakin' The Law* to the sheer sonic overkill of *The Ripper*, Priest continually proved they could do it all.

“The compilation is something that's been on our minds for quite a while,” Downing said. “We thought about doing it even before the situation with Rob came about. **Metalworks** was a very exciting project for us because it allowed us to gather together the best material from the last 20 years, and digitally remaster all of the early stuff. It's amazing to hear them now, they've taken on a new life. People who are truly familiar with that material will be amazed. Actually, the 31 songs on this compilation will hopefully represent only the first volume of **Metalworks**. If this one proves successful, we'd like to come out with a second volume by year's end.”

Obviously, the **Metalworks** collection will serve to bide some time for Priest's three continuing members. It will keep the band's name and music prominently in the marketplace while they all wait patiently and with keen interest to see how the public responds to Halford's new Fight project. If that album catches commercial fire, it



could spell the end for Judas Priest—at least the Priest we know and love. But should the album fail, the door has been left open for the return of Halford and Travis.

"We still have a long-standing relationship with Rob, and that's not going to change very easily," Downing said. "There's no real animosity on our part. It is safe to say that we wished matters had been handled a little differently, but I imagine Rob felt that he had to handle

matters as he did in order to obtain a record deal for Fight. I think I would have handled things quite differently, but that really doesn't matter. Rob has always been someone who's done things his own way, and the fact that he's wanted to explore some new kinds of music is far from news to us. But we'll just have to see what happens with his new band in the months ahead. We're certainly not going to make any decisions about which direction the band might take until

we have as much information at our disposal as we can get."

Cutting through Downing's answer, one thing becomes obvious—Judas Priest has no burning desire to continue without Rob Halford. And perhaps, in their heart of hearts they feel they might not have to. The vocalist has made in clearly known that Fight's album carries him into "more, modern" metal frontiers, playing with a raw aggression that he feels can no longer be part of Priest's commercial formula. While some industry experts applaud Halford's gutsy move, most feel that no matter how strong Fight's debut disc may be, Halford is "fighting" an uphill battle to attain anywhere near the kind of success he's enjoyed with Priest. Will selling maybe 100,000 albums and playing in clubs satisfy Halford's metal soul? For a time it will. But then the lure of Priest's larger audience, in both an album sales and concert venue sense, may well lure him back into the fold.

"Much obviously depends on how the Fight album does," Downing agreed. "I don't think anyone is sure where Rob is going to go with that band in the future. I believe their album is due out in September, and I'm sure there'll be a tour after that. So I doubt if we'll be making many decisions in regard to Priest's fate until that's all over with. But in the mean time, we're considering all the options. Glenn and I recently got together to discuss matters, and of course the option of continuing on with another singer was brought up. We realize Judas Priest without Rob Halford would be a different band. We'd rather continue on as we have. I don't think that's out of the question, even if Rob continues on with his new group. Perhaps he'll take some time after their tour is finished to work with us in the studio. Rob has never been one to enjoy taking a rest. At the end of one tour, he's always the one ready to start the next."

So at the moment the future of Judas Priest remains unfocused and unclear. Certainly **Metalworks** has already sparked renewed interest in the band, bringing in younger fans, some of whom weren't even born when the Priest first began cranking out their metal anthems in 1973. Absence has always made the heart grow fonder in rock and roll terms, and perhaps the thought of losing Judas Priest will be enough to inspire all involved to make sure that the Priest Beast will rise again.

"We believe there is still plenty of life in Judas Priest," Downing said. "One way or the other the fans will find that out."

From the commercial
accessibility of
Livin' After Midnight
and *Breakin' The Law*
to the sheer sonic
overkill of *The Ripper*,
Priest continually proved
they could do it all.



the story behind the song

LYRICALLY SPEAKING

BY RENEE DAIGLE

BREATHLESS

Picture this: the room gets darker. Without warning, the overwhelming intensity of this stirring scenario grows within the depth of your soul. The thunderbolt has struck— and, now, we come to the point of the story where it's *Harder To Breathe*.

But, thus this story is unlike any other. It's an instant attraction. It's an instant connection, and, yes, it's an instant hit! With this in mind, **Lyrical Speaking** recently sat down with singer, songwriter, and guitarist from the chart-topping band Maroon 5, Adam Levine, we couldn't wait to ask him about his lyric-crafting, **Songs About Jane**, and, of course, the story behind this heart-stopping song, we all can relate to *Harder To Breathe*.

"Generally, I was frustrated with what was going on in my life," reveals Adam. "I was angry because I was breaking up with my then-girlfriend. It was an overall crappy period for me. I was just drinking a lot of coffee, and writing a lot of lyrics, in which I hated everybody, but it was only for a brief period because, I generally love everybody— but for that small amount of time, I was upset!"

...And, the story goes? "That's basically it," laughs Adam. "The song was written the way I was feeling, you know, very vulnerable— no abstract, under led meaning!"

So, what's your songwriting scoop, Adam? "I think it's a good thing, I think writing to many things in the kitchen could screw up the original meaning, I also can be summed up in that natural role!"

What was the easiest song you wrote for **Songs About Jane**? "I don't know if you can qualify songs, if they're hard, or if they are easy— some songs just take longer to write than others."

"I do all the lyrics myself, I think the actual putting together of the song is there we all work on the structure the parts are usually written by either me or Jesse (Carmichael, keyboards)." He continues, "I write all the melodies and Jesse writes the chord progressions!"

"All the above— there is so much life going around all the time it's really over-

whelming." He adds, "I wish I had sort of some type of tape recorder on me at all time because there is always something in my head and I always forget them."

Speaking of tape recorders, and the cast of characters that make up this Los Angeles-based band, Maroon 5 reads like a who's who in the "powerhouse players" list of musicians: James Valentine, guitar; Jesse Carmichael, keyboards; Mickey Madden, bass; and Ryan Dusick, drums.

Hey, Adam, what's the best advice you have ever gotten? "Wow! Quite a question!" After thinking about it for a few moments, he discloses, "Well, as far as what I do for a living a friend of mine once told me that— don't screw this up, don't lose this gig, because it's worth all the bologna that's going on around you— it isn't real, you know— home is real and

FOR THE LATEST ON MAROON 5, PLEASE VISIT THEM ON THE WEB AT: maroon5.com.



what makes you feel like your home, now is real, and that— it's so true!"

In conclusion, and on a personal note: Adam says, "All I have to say to our fans: thank you so much, I don't know where I would be without you guys! Without you, I would probably be a wandering homeless guy searching for working— once again at the risk of being cliché, thank you for making all this possible!"

Who can argue with that? Not us...

PHOTO: COURTESY OF OCTONE RECORDS

THIS MONTH'S SPOTLIGHT:

THE MATRIX RELOADED: THE ALBUM

BY RENEE DAIGLE

The heat is on, and, if you're looking to your friends at **Hit Parader** to cool things off for you during this sweltering time of the season, you're sadly mistaken!

As Morpheus revealed to Neo in the first **Matrix** movie, we believe this expression says it all: "Unfortunately, no one can be told what the Matrix is— you

have to see it for yourself..."

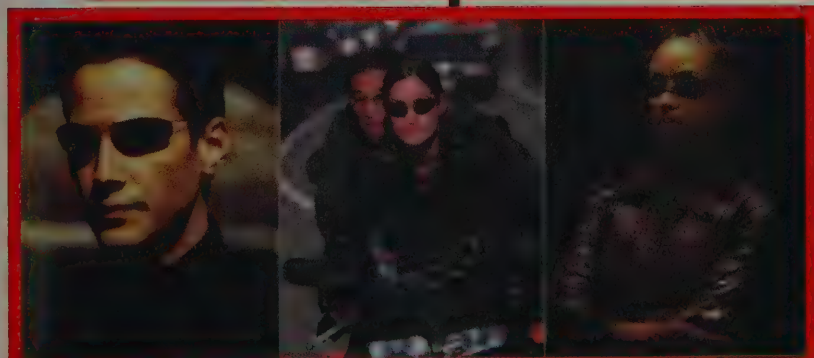
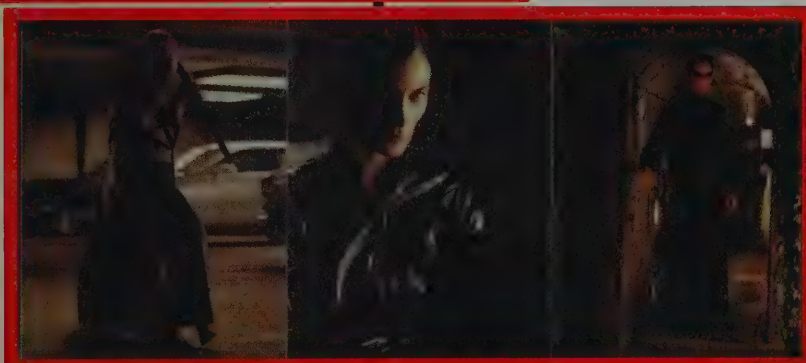
With this in mind, and, of course, speaking from a music perspective, the editors at **Hit Parader** couldn't pass up the opportunity to reveal such respected heavy metal heavyweights on this two-disc soundtrack masterpiece!

From Linkin Park's *Session* to Marilyn Manson's *This Is The New S*\$#*, Rob Zombie's *Reload*, Deftones' *Lucky You*, to P.O.D.'s *Sleeping Awake*, Unloco's *Bruises* and Rage Against The Machine's *Calm Like A Bomb* can all be heard on disc number one.

As for disc number two: versatile composer, Don Davis, scored some of his best musical compositions on such noted tracks as *Trinity Dream* and *The Matrix Reloaded Suite*.

From the videogame to the big screen, **The Matrix** is everywhere, why not have it in the best place of all— your CD player!

Happy listening...



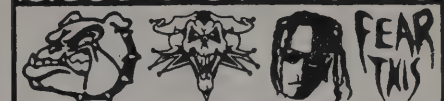
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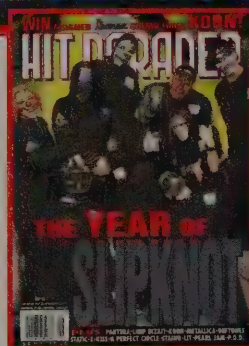
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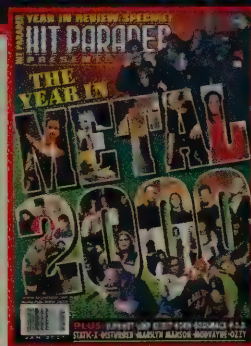
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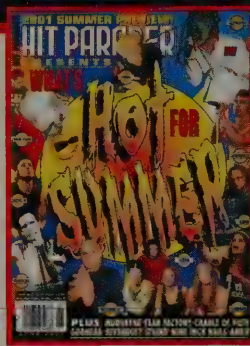
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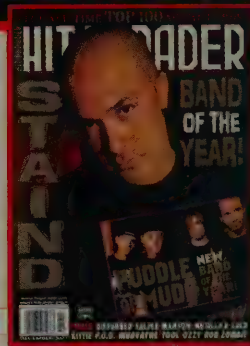
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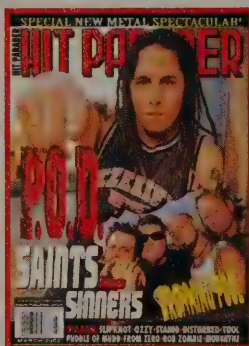
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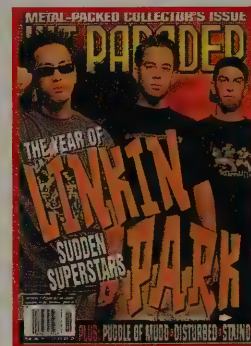
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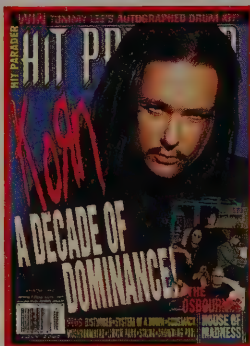
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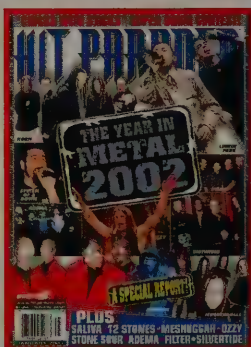
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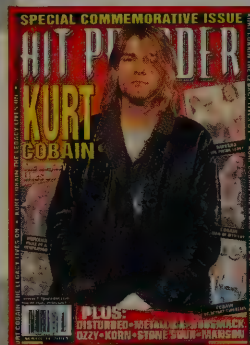
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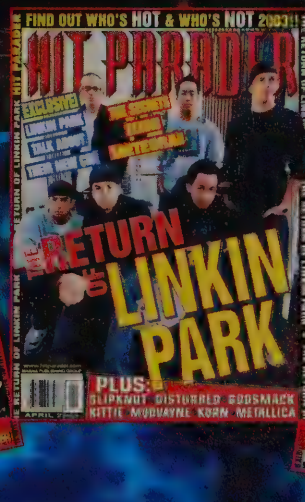


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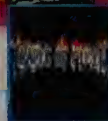
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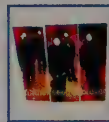
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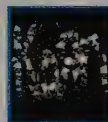
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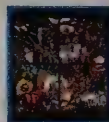
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38946 KORN
Monsters Inside Logo



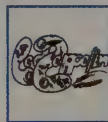
25202 K. MOUTH KINGS
Big Crown Logo



33209 LACUNA COIL
Unleashed Memories



22137 LED ZEPPELIN
Stairway To Heaven



28648 LED ZEPPELIN
Zeppelin 3



38984 LINKIN PARK
Meteora Street Artist



38986 LINKIN PARK
Meteora Warning Logo



38939 LOST PROPHETS
Pegasus Logo



36472 L. SKYNYRD
American Girl Flag



27278 MEGADETH
Killing is My Business



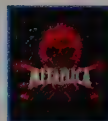
22467 MESHUGGAH
Chaosphere



38926 METALLICA
Cartoon Rocker Logo



38852 METALLICA
Headbangers



10560 METALLICA
Rebel Skull



10558 METALLICA
Ride The Lightning



25410 MISFITS
White Skull



24300 MORBID ANGEL
Altars Of Madness



10784 MOTLEY CRUE
Too Fast For Love



33307 MOTORHEAD
Bastards



38396 MUDVAYNE
Group Standing In Ring



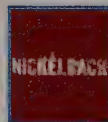
38423 MUDVAYNE
Raised Chrome Logo



35732 MUSH. HEAD
Quadruple X



38890 N. F. GLORY
Microphone Logo



38807 NICKELBACK
Scratches Logo



10794 N. INCH NAILS
Pretty Hate Machine



38300 NIRVANA
Silver



10895 NIRVANA
Smiley Face



39191 NOTHINGFACE
Splitter Logo/Skeleton



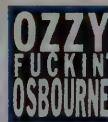
39377 OPETH
Still Life Still Death



36455 O. OSBOURNE
Doves Revenge Part 2



36484 O. OSBOURNE
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33262 O. OSBOURNE
Ozzy Fuckin Osbourne



36470 PANTERA
Cowboys Metal Skull



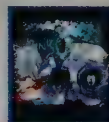
38854 PANTERA
Screaming Face



25129 PANTERA
Vulgar Display



35805 PEARL JAM
Wings



38869 PINK FLOYD
The Wall Lunatic



38904 P. THE WELL
Birds Wings Logo



36327 Q. OF STONEAGE
Disco Logo



36429 RADIOHEAD
Television



28500 RAMONES
Presidential Seal



39033 RANCID
Logo/Group Standing



38961 ROB ZOMBIE
Face Inside Pentagram



28442 SAMHAIN
Skull Scarscrow



33163 SEPULTURA
Tribal S Star Flat



23892 SHADOWS FALL
Of One Blood



28566 SLAYER
Churchate



36448 SLIPKNOT
Flaming Goat Skull



33239 SLIPKNOT
Group In Pentagram



25404 SLIPKNOT
Heretic



24984 S. PUMPKINS
Classic Zero



36299 SOULFLY
Fire Symbol Logo



25325 SOULFLY
Jumping Samurai



33227 STATIC X
I Hate This Group



23254 S. T. PILOTS
Star Logo/No. 4



37056 STONESOUR
Eight Legged Lamb



38831 STROKES
Group In Street Photo



10890 SUBLIME
Joint & Skunk Logo



38863 SUPER. RITUAL
Use Once W/Pot Leaf



38845 S. OF A DOWNS
Dare To Think Freely



38841 S. OF A DOWNS
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Tiger Head Logo



37967 TOOL
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37840 Double Row Sphere Bracelet \$9.95
37841 Triple Row Sphere Bracelet \$12.95
37842 Four Row Sphere Bracelet \$15.95

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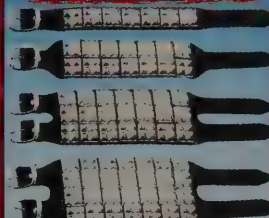
37843 Single Row Spiked Bracelet \$8.95
37844 Double Row Spiked Bracelet \$11.95
37845 Triple Row Spiked Bracelet \$15.95
37846 Four Row Spiked Bracelet \$19.95

Pyramid Stud Bracelets



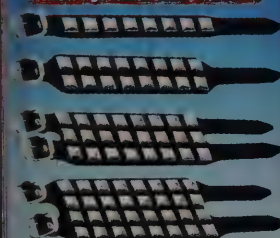
37847 Single Row Pyramid Bracelet \$8.95
37848 Double Row Pyramid Bracelet \$9.95
37849 Triple Row Pyramid Bracelet \$12.95
37850 Four Row Pyramid Bracelet \$15.95

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37851 Single Row Mini Pyramid Bracelet \$8.95
37852 Double Row Mini Pyramid Bracelet \$12.95
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37855 Single Row Med. Pyramid Bracelet \$8.95
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37862 Single Row Sphere Neck Band \$15.95
37863 Double Row Sphere Neck Band \$19.95

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37868 Single Row Mini Pyramid Neck Band \$15.95
37869 Double Row Mini Pyramid Neck Band \$19.95

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37866 Single Row Pyramid Neck Band \$12.95
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37864 Single Row Spiked Neck Band \$18.95
37865 Double Row Spiked Neck Band \$22.95

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37814 Single Row Cone Belt \$19.95
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37816 Triple Row Cone Belt \$36.95

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37817 Single Row Half Sphere Belt \$21.95
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37819 Triple Row Half Sphere Belt \$36.95

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THE ACTION ZONE

BY CHARLA HUDSON

It has been said that a picture is worth a thousand words. Well, picture this...

A bright sunny day at the beach, the sand is hot and the surf is perfect. Enter: You in your Vonzippers. A breathtaking view of a snow covered vertical drop. The sky is brilliant blue and the air is crisp. Enter: You in your Vonzippers. A concrete jungle full of obstacles where skaters attempt to rise to the challenge and live out their fantasies. Enter: You in your Vonzippers.

Get the picture...

Vonzipper is sporting a new hot line for '03. Their sunglasses are unsurpassed (except maybe by their goggle line). Oh, so many styles, so many colors, so many choices! If the Bustas don't move ya and the Backseats don't drive ya, you can always try on the Pacos. Vonzipper lenses are made of high-grade polycarbonate and provide 100% UV Protection. Vonzipper puts the customer first and offers to "replace your Eyepieces if they self-destruct as a result of our bad (a defect) at no cost to you." If the damage is your fault they'll "give 'em a tune up for minimal loot." Your shades arrive with a soft, protective, drawstring bag complete with a tag that reads "Vonzipper—Your Favorite Sunglass Company."

Beyond their stylish fashion and fantastic guarantee, Vonzipper glasses are comfortable. They are light and mold to your face. You may even for-

Papa Gs in Black Gloss with Grey Polarized Glass: Just one of the many possibilities from Vonzipper.

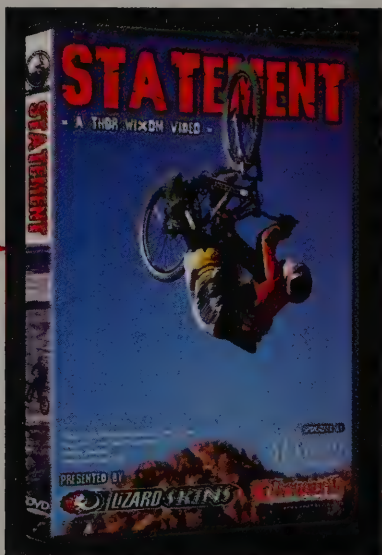


get you have them on, but Vonzipper points out that "Nothing is more real

than what is seen through our glasses."

Don't miss the chance to see Vonzipper's website where you can link to online stores for ordering—Vonzipper.com.

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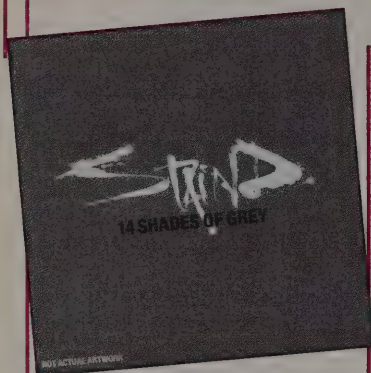
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HIT OR MISS

REVIEWS OF THE NEWEST CDs



STAIND, 14 SHADES OF GREY

Coming off of two multi-platinum albums (*Dysfunction* and *Break the Cycle*) Staind are feeling more confident than ever. Perhaps that's not a great thing for a band that's continually mined their deep-rooted feelings of insecurity and despair as their primary sources of artistic inspiration. On their latest turn, *14 Shades of Grey*, this New England-based unit has once again blended wall-shaking rockers with plaintive ballads—and pulled that difficult transition off brilliantly. But having heard all of this before, in one form or another, this disc doesn't pack quite the surprise-filled package as its illustrious predecessors.

GRADE: B

TWISTED METHOD, ESCAPE FROM CAPE COME

There's gotta be something in the Florida water. The Sunshine State just seems to keep crankin' out bands with a unique perspective on the rock and roll world. The latest addition to that fast-growing list of Florida-based head-bangers is Twisted Method, who on their major label debut, *Escape From Cape Come*, seem mighty gosh-darned pleased to be viewing their home state through their rear-view mirror. The stuff these guys bring forth coils like a striking cobra and blasts like a Tomahawk missile—a mighty tasty change-of-pace

from the same-old, same-old sounds that seem to be dominating today's hard rock scene.

GRADE: B+

DEFTONES, DEFTONES

The Deftones have long reigned as an "underground" band with considerable mainstream heat. This unit's unique ability to mix scathing instrumental forays, with power-packed vocals have earned them the respect of just about every New Metal fan around. That aura of musical invincibility that has long-surrounded the Tones will only be further enhanced by the band's work on their latest opus, *Deftones*, perhaps the band's most diverse, challenging and eminently entertaining album yet! While we can live without the occasional musical misstep taken by Chino Moreno and his crew, for the vast majority of their new release these boys are right-on-the-metal-mark.

Grade: B+

MOTOGRATER, MOTOGRATER

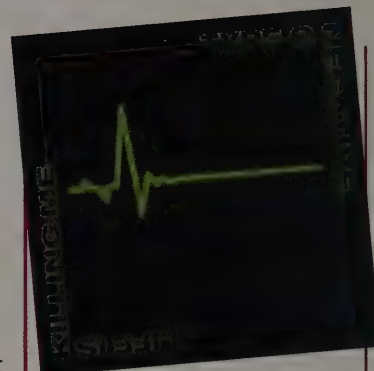
Yikes! Like tribal warriors direct from your worst nightmare, Motograter seem intent on kicking down the Shock Rock door recently opened by

the likes of Slipknot and Mudvayne. But don't for one second believe that these face-painted warriors are all theatrical schtick and no musical talent. Indeed, the sounds they create on their self-titled debut disc are often scathing and impenetrable. But at the same time, they manage to exude the degree of primal intensity that seems to rest near the core of this unit's artistic ethic. Based around the unique "motograter" instrument—kind'a like a motorized cross between a guitar and a washing machine—this band's heavy, hell-bent sound is enough to drive away the demons housed



within your troubled soul... or invite them for a lengthy visit, if that's what you prefer.

GRADE: B

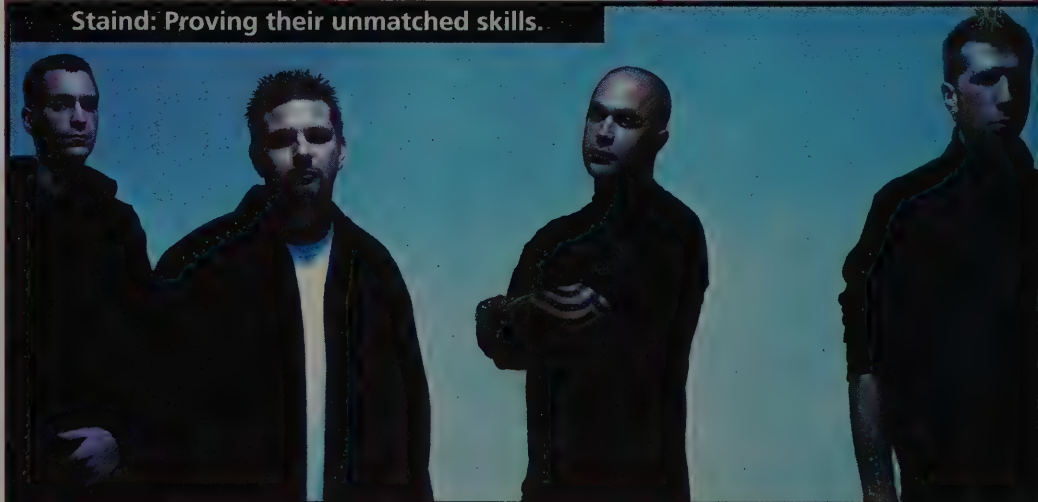


TYPE O NEGATIVE, LIFE IS KILLING ME

Type O Negative's hulking frontman Peter Steele would just love it if you took to heart all of his band's pseudo-negativist drama and quasi-tragic pathos. If you did, he's probably laugh in your face. After all, while Type O may well be one of metal's most talented (if too often overlooked) units, their tragi/comedy approach is designed to be enjoyed on multiple levels—the only means of digesting such *Life Is Killing Me* tracks as *The Dream is Dead*, *I Like Gills* and *Loud And Queer*. Throughout their latest venture, Type O's unique Sabbath-meets-Beatles sound is in top-flight form, presenting a continually fascinating listening experience.

GRADE: A-

Staind: Proving their unmatched skills.



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Okay... we've all seen enough of "reality" shows like *American Idol* and *Star Search* to know that a heavy metal band has about a snowball's chance in Hades of ever getting even a second look. Those contests seem designed to choose the next plastic pop priestess or pretty-boy dance dude... not a real rocker! But here's your chance to earn your own shot at reality-style immortality...with Hit Parader's own REALITY HP contest!

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We'll feature the TOP 10 bands in an upcoming issue, then with the assistance of our hand-chosen panel of music industry experts, we'll eliminate two bands per month until we get down to the FINAL FOUR. Current plans are for these four groups to be brought together for a major battle of the bands (in front of an expert panel of judges), with the winning act landing a DEMO DEAL WITH ATLANTIC RECORDS!

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*By signing my name, I acknowledge that I have read and agree to the official rules of the Reality HP Contest (if you're under 18 years of age, this entry form must be signed by your parents or legal guardian). A copy of the Official Rules may be found at www.hitparader.com or by sending a self-addressed stamped envelope to Reality HP Rules, 210 Route 4 East, Suite 211, Paramus, NJ.07652-5103.

ALL ENTRIES MUST BE RECEIVED NO LATER THAN SEPTEMBER 1, 2003.

For further contest details and official rules go to www.hitparader.com. Void where prohibited by law.

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indie reviews

the latest in new independant hard rock
rating system: *****awesome *****slamin' *****smokin' **lame *trash

SOILWORK,

FIGURE NUMBER FIVE

(Nuclear Blast, 2323 West El Segundo Blvd., Hawthorne, CA 90250;

phone: 323-418-1400)

You've got to hand it to Soilwork. Five years into their career, they've produced five albums. Let's see... that averages out to something roughly akin to an album a year! But with the appearance of their latest creation, **Figure Number Five**, this heavy-duty Scandinavian unit has staked their claim to metallic fame. This is as pure, unadulterated an example of primal metal excess as you are likely to encounter in the early 21st Century. And while this band's unrelenting style often appears in stark contrast to the styles that dominate the current American hard rock scene, Soilwork's thrashy, power-packed approach still rings true.

RATING: ****

GODFLESH, MESSIAH

(Relapse Records, PO Box 2060, Upper Darby, PA 19082; phone: 610-734-1000)

On the surface, the decision to release a decade-old EP from a marginally successful band like Godflesh may strike anyone not intensely devoted to this techno-metal machine as a bit strange. But upon hearing the contents of **Messiah**, it's easy to understand why band mastermind, Justin Broadrick, was determined to have the world hear his band's initial creation. Since this group broke asunder in 2002, perhaps there is greater significance behind this disc's dark, eminently disturbing sound... but perhaps not. It all depends on how significant a band you feel Godflesh was in their prime.

RATING: ***

GODFLESH



MESSIAH

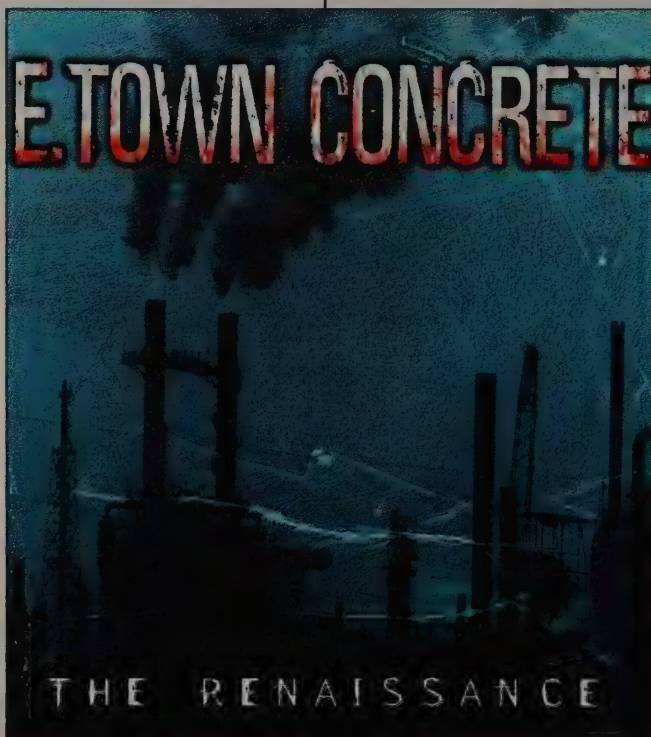
ZEROMANCER,

CLONE YOUR LOVER

(Cleopatra Records, 13428 Maxella Ave., Marina del Rey, CA 90292)

At this point in Zeromancer's career, their

highlight is most likely beating out A Perfect Circle as the best new band of 2000 in a major German music pole. And now with the world-wide release of this eclectic, electronic unit's



debut disc, **Clone Your Lover**, perhaps the rest of Planet Earth will catch on to this band's highly original sound. With its dance-floor rhythms and heavy synth/guitar backbone, this is the kind of stuff designed to get you out of your chair and moving around your living room... while never losing its strong metallic touch.

RATING: ***

E. TOWN CONCRETE, THE RENAISSANCE

(Razor & Tie

214 Sullivan St., 4th Floor
New York, NY 10012;
phone: 212-598-2202)

E. Town Concrete is one of those bands where various instantly-recognizable hard rock elements come together to form an entirely unexpected whole. While the by-now-expected array of hip-hop and metal influences infuse this unit's work on **The Renaissance**, this New Jersey-based unit manages to make this over-worked melange ring with a new-found sincerity and promise... and on top of everything else, this album is *really* heavy. So while they may not quite have enough skill to reinvent the entire rap/metal genre, these guys have done their share to try and wake up a tired musical form.

RATING: ****

GOLDEN DAWN, MASQUERADE

(Napalm Records, PO Box 1983, Port Townsend, WA 98368;

phone: 360-385-5312)

Ahhh... Austria, the land of Schwarzenegger and schnitzel. The home of Golden Dawn, perhaps the best hard rock band ever to emerge from their side of the



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Rhine valley. In all honesty, in their native land, the arrival of this unit's latest release, **Masquerade**, is BIG news—mostly because it follows *six years* after the group's eye-opening debut. With their fondness for creating epic Black Metal masterpieces that aren't afraid to sweeten the mix with a little melodic twinge, this is interesting stuff. Who says that metal is becoming one-dimensional and unimaginative? Golden Dawn appear ready to blow that theory to smithereens.

RATING: ***

**GOD DETHRONED,
INTO THE LUNGS OF HELL**

(Metal Blade Records, 2828 Cochran St.,
Simi Valley, CA 93065;
phone: 805-522-9111)

Sometimes heavy metal isn't the best home for pointed political statement and wide-eyed world eulogies. But don't try to explain that to the members of God Dethroned. On their latest release **Into The Lungs of Hell**, this Euro-metal unit takes a decidedly inside-out look at the role that religion has played in the world's troubles over the last two millennia. But cloaked under their crashing guitar chords, and

screamed vocals, much of this unit's pointed philosophies are lost amid the sonic rubble. Still, this effort stands as another forward step in GD's decade-long metal evolution.

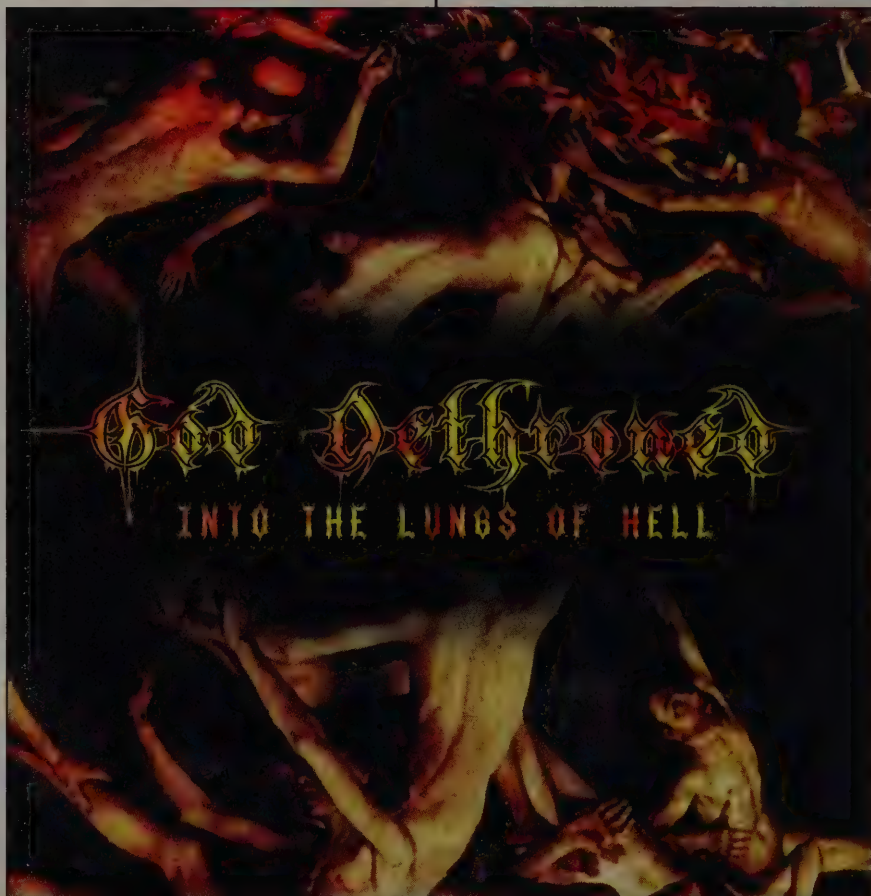
RATING: ***

BLEED, EXPOSED

(Bleeding Lip Records)

Bleed are a nice, competent, occasionally exciting band from the Philadelphia area. That about sums up all you need to know about this hard rocking quartet. While they try hard to deliver the goods, too often throughout **Exposed** this unit seem to get bogged down in predictable concepts and pedestrian execution. Indeed, at times it sounds as if they're fishing just a little too hard to garner some radio airplay with their material. And while there's certainly nothing wrong with that, the mixed artistic message presented by such efforts serve to take a bit of the edge off of Bleed's hard rock attack.

RATING: **





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TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY RENEE DAIGLE

"THE ONE"

His eyes: deep, soulful, and alluring! If the timeless expression is true the eyes are the window to the soul, then this sci-fi action hero, Neo, from this summer's blockbuster film, **The Matrix Reloaded** is worth a look into his captivating, philosophical Matrix-esque soul!

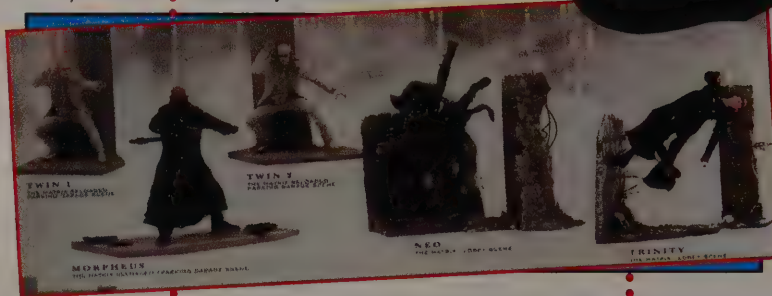
"I didn't say it was going to be easy, Neo—I just said it was going to be the truth," reveals Morpheus with reference to the whole Matrix phenomena!

So, Morpheus, what is the Matrix? "The Matrix is a computer generated dream-world built to keep us under control in order to change a human being into a battery!"

The editors at **Hit Parader** would like to thank our friends from **McFarlane Toys**, who immortalized Neo,

Trinity, Morpheus, and The Twins from this motion picture **The Matrix** and **The Matrix Reloaded**, and making several special collector's series.

Speaking of which, **The Matrix Reloaded, Chateau Scene:**



Matrix Series One Deluxe Boxed Set features Neo and is based on a fight scene in the

Chateau from the **Matrix Reloaded**.

The **Deluxe Edition** from **McFarlane Toys'** first series from **The Matrix** collection features, Neo in the Chateau, based on a pivotal fight scene from **The Matrix Reloaded**.

This incredibly detailed box set is a recreation of the film scene and

features break-apart action.

In addition to the box set, look for the regular

Matrix Series One. Each **Matrix** adult collectible is sculpted in stunningly accurate detail, and includes several accessories, and sold separately.

Morpheus (the leader of the Nebuchadnezzar, who's life-long quest is to find "The One."), and **The Twins** (they're just plain evil!)—both of these action figures reveal scenes from **The Matrix Reloaded**, parking garage scene—bases connect to recreate a scene from the film.

Neo (the reluctant messiah, who in this movie, transforms himself into "The One," a metaphysical superhero who, it was prophesied, would save humanity from its enslavement by the machines.)

Trinity (Neo's initial protector and guides him into The Real World. As you know, she saves Neo's life on several different occasions.) These two collectible figures capture the lobby scene from the first movie trilogy.

As Morpheus once proclaimed, "It's the question that drives us. It's the question that brought you here. You know, the question just as I do..."

If you want the answer to this and other collectible questions, please visit **McFarlane Toys** on the web at: www.spawn.com.

ENTER THE MATRIX

In keeping with the essence of the Matrix phenomena, the editors believe that timing is everything in life! So, with this in mind, we wanted to "movie" kung fu our way into the fascinating world of the Matrix ergo the infamous video game, **Enter The Matrix**.

The game is produced, directed, and features a script written by the Wachowski brothers, writers/directors of **The Matrix** film trilogy.

Enter The Matrix isn't just set in the Matrix universe; it's an integral part of the experience. The video game plot line follows the path of **Niobe** and **Ghost** through the same timeline of **The Matrix Reloaded**. All of the other primary characters from this sizzling motion picture also appear in this game, including

Neo, Trinity, Morpheus, Agent Smith, and a whole supporting cast of others.

In **Enter The Matrix**, the gamer will play as either **Niobe** (the fastest pilot in the fleet) or **Ghost** (a Zen-master weapons expert.) Depending on the player's selection, you will encounter entirely different adventures. This game features the same over-the-top gunplay, mind-bending martial arts, and insane driving and stunts.

It also features approximately one hour of never-before-seen **Matrix** film footage, shot exclusively for the video game, using the actors, sets, and crew.

In addition, it game also features innovative elements that will allow the player to hack into the sys-

tem changing the **Enter The Matrix** experience.

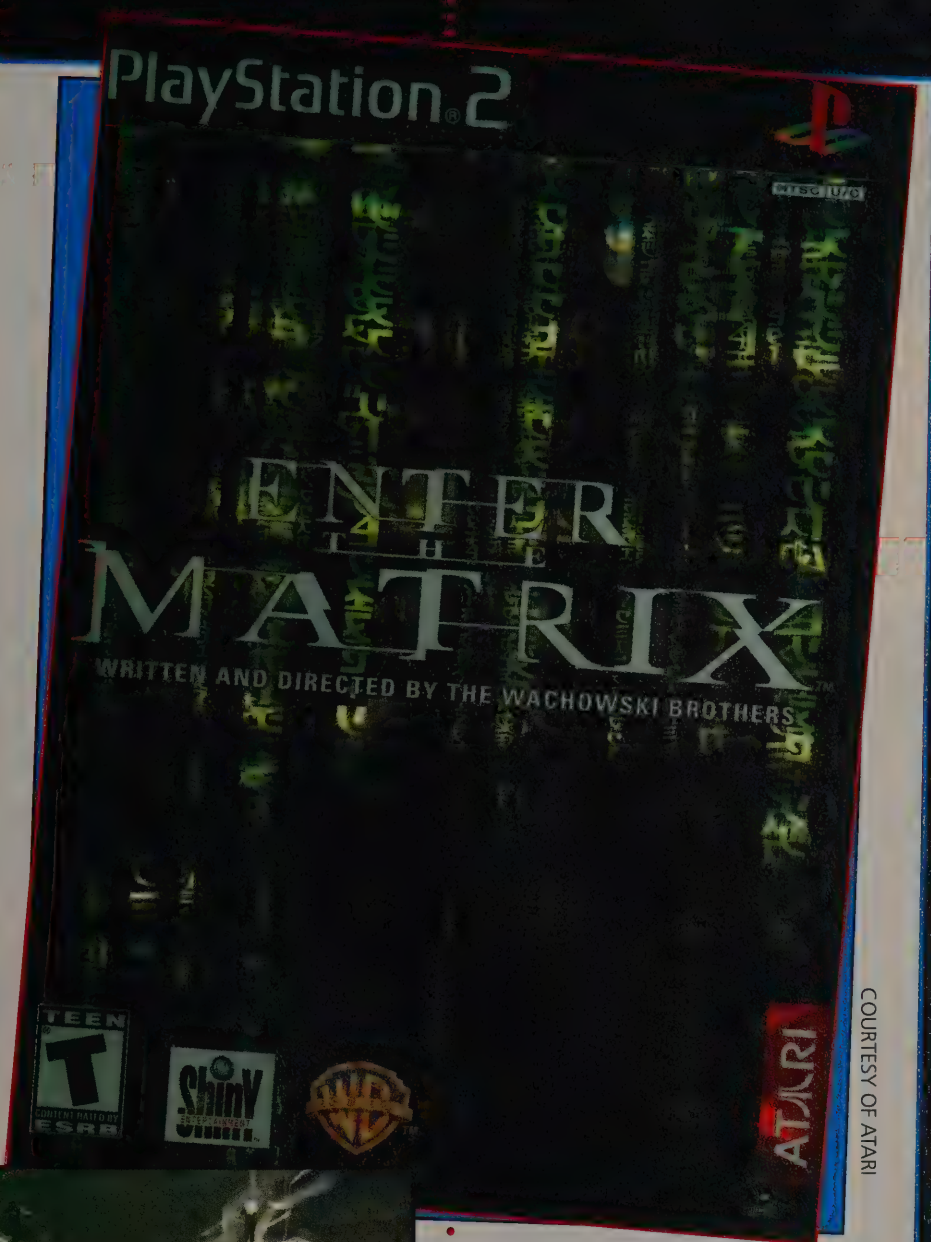
Since we like to live on the edge, we unanimously agreed that the *Bullet Time* special effect was our favorite feature. This section allows the gamer the ability to defy gravity and logic to perform those awesome Matrix moves! For example, running on walls like our modern-day heroine Trinity. As you know, this can only happen in the world of the Matrix!

Now that you've gotten the 4-1-1 on this unique video game, how about taking this high-tech lesson one step further,

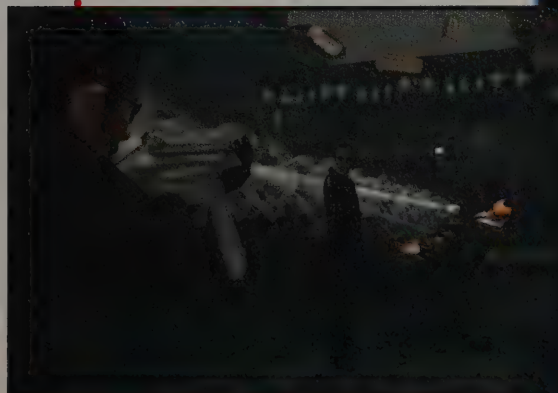
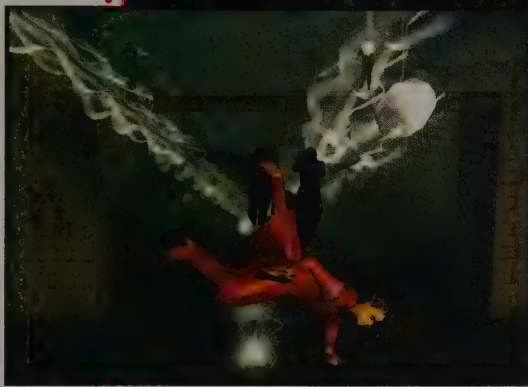
and find out about the music you will experience during your time in **The Matrix**.

The video game soundtrack reads as follows: Juno Reactor arranged *Badimo*, *Mona Lisa Overdrive*, *Teahouse*, and *Dante*. Evanescence performs *Going Under* and *Celldweller* has two tracks: *Symbiont* and *Switchback*.

For more information on the **Matrix** trilogy, please visit them on the web at: www.thematrix.com.



COURTESY OF ATARI



Tech Talk

BY RYAN ABRAHAM

GEARING UP WITH... SLIPKNOT

It's probably not wandering too far outside the bounds of mortal comprehension to state that Slipknot helped revolutionize the heavy metal world with the arrival of their self-titled debut disc back in 1999. Their incredible look, intense sound and "tribal" attitude brought a new sense of cohesiveness and purpose to the then-directionless shock-rock movement. Since then, however, it's been a somewhat bumpy ride for d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Shawn Crahan, guitarist Mick Thompson and vocalist Corey Taylor (also known by the Knot-names 0,1,2,3,4,5,6,7 and 8.) They've reached the pinnacle of success as true Cultural Icons, but at the same time, this lowa-based masks-and-coveralls unit has felt the wrath of conservative action groups as well as heat from members of their own contemporary music community. Now as the Knot prepare to unleash their third bolt of metallic mayhem upon us, it seems that there are just as many questions as answers surrounding this highly unpredictable unit. With that in mind, we spoke to Taylor (fresh from a string of victories with his side project, Stone Sour) about what lies ahead for Slipknot.

Hit Parader: We know that the legendary Rick Rubin (known for his work with everyone from AC/DC to the Beastie Boys) is scheduled to produce the new album. How did that come about?

Corey Taylor: Thankfully for us, Rick has never been someone who's shy about admitting who he'd like to work with. We heard that he was interested in doing something with us, and obviously, we were interested in doing something with him. So, we got together, kicked some thoughts around, and realized that this could be a great experience for everyone. We've formed something of a mutual admiration society, and we're very excited about it.

HP: What can you tell us about the current status of Album Three?

CT: We've all been writing... and writing a lot! We've never depended on being together in order to write new music. So whether Joey, Jim, Clown or I are at home or off doing something else, we're writing music. That way, when we get together we're ready to go. What's amazing is how the music all seems to fit together— even when we've been apart for a long time. So to answer your question, we've got a lot of great ideas to work with, and once we really get focused, I think we'll get the next album done pretty quickly.

HP: Are you at all concerned that the Golden Age of Slipknot has already come and gone?

CT: (Laughing) No, I don't think any of us are losing sleep

about that. We still get as many e-mails from fans as before, and we can just feel the buzz of anticipation that a lot of people have about this next album. Of course, we know that the music industry goes through cycles. We know that what we did was so different and so unexpected five years ago that it took everyone off-guard. That's gonna be hard to do again. But instead of blowing people away with the way we look, we're just gonna have to do it with the music we make. We like that kind of challenge.

HP: How have the band's various side-projects (Stone Sour and the Murderdolls) impacted Slipknot's creative process?

CT: It's made it better. It's given all of us the chance to clear stuff out of our heads and allow our minds to focus on different things. Then, when it became time to refocus on Slipknot, we were able to do it better than ever. This music is more intense than anything we've ever done before, but at the same time there's also more melody and a stronger sense of humor. It's stuff that hits you on a number of levels, which was our intention from the very start.

HP: How is the band's look going to change in the future? Will you still be wearing masks?

CT: The masks will always be there for us as Slipknot. When we put them on, there's a sense of coordinated purpose that unites us. We become one with the music we make once we put those masks on. They each reflect a bit of our personalities, but at the same time, they take the focus away from us as people and place it onto the band entity. That's still as important to us

today as it was in the beginning.

HP: How would you describe Slipknot's evolution as a band over the last half decade?

CT: A lot of it has to do with us becoming much more comfortable with who we are as people, and what we are as a band. The first album was done when we were all very young and I guess in a way, kind of naive. The second one was done in the wake of our initial success— at a time when we felt like we could almost do nothing wrong. This one finds us as a much more together and focused band. I don't want to say we've matured, because that sounds kind of scary. But we have grown very comfortable with being us.

HP: At this point, how does your desire for commercial success weigh against the need for artistic fulfillment?

CT: It would have been really easy for us to sit back and just try to crank out songs that could get played on the radio. As I think I proved with Stone Sour, there's a part of me that loves to do that. But that's not what's at the core of Slipknot. We're still a very dark, angry band. When we let our natural instincts as a unit take over, we produce some really intense music. That's the way it's always going to be.

HP: Has the apparent "backlash" against Slipknot in some quarters concerned you?

CT: We've never been a band that's cared about the way the music industry perceived us. We never cared if MTV got behind us or if we saw our faces on magazine covers. All we ever cared about was making the kids who buy our albums and come to our shows happy. As long as we do that, then nothing else will ever matter to us.

**"We've all be writing...
and writing a lot."**

PHOTO: EDDIE MALLUK



SLIPKNOT

INSTRUMENTALLY SPEAKING

A GUIDE TO THE LATEST GEAR

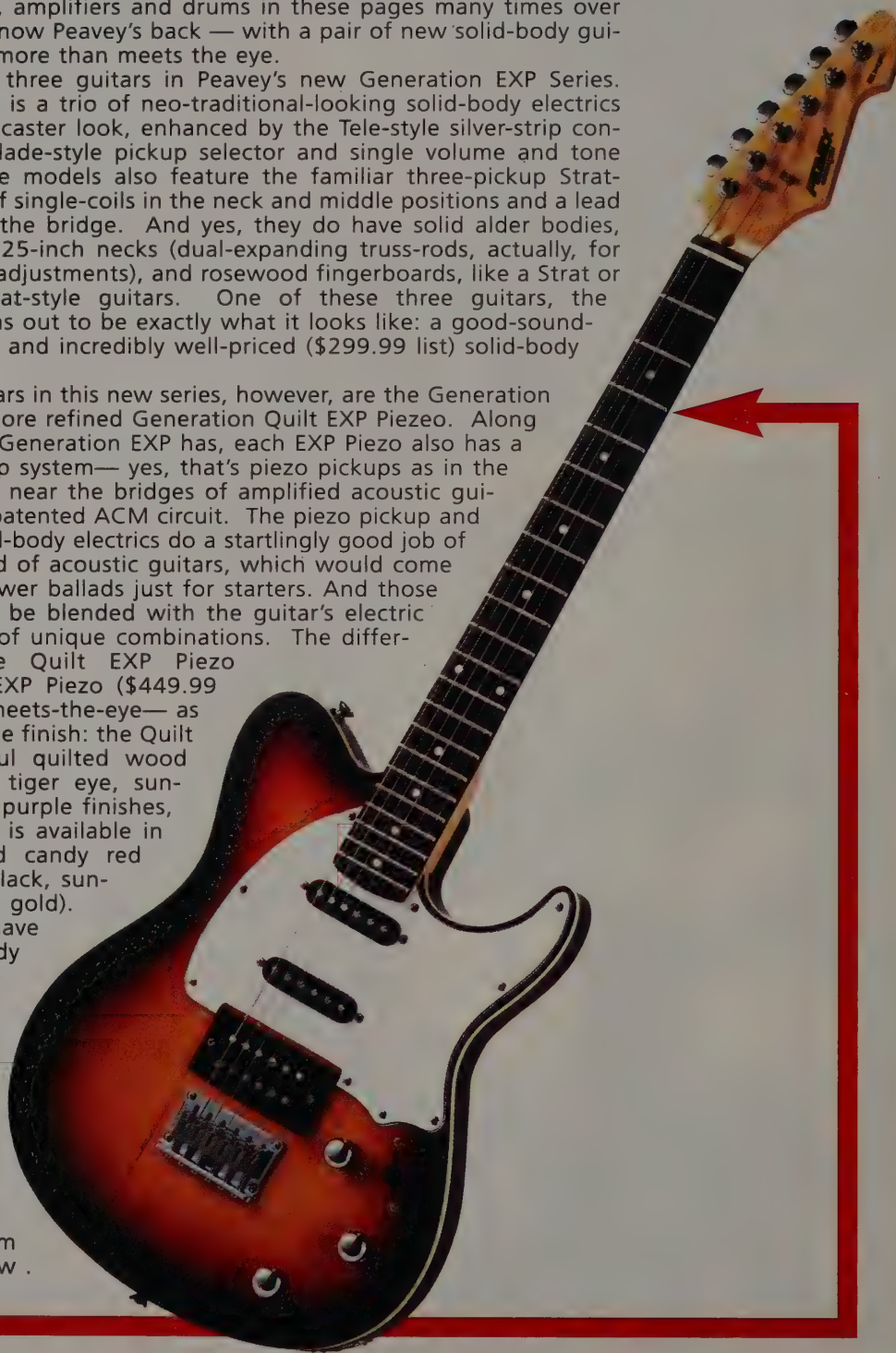
WRITTEN BY MICHAEL SHORE, COMPILED BY ILKO NECHEV

Peavey's commitment to high quality and affordable price has put its guitars, basses, amplifiers and drums in these pages many times over the years, and now Peavey's back — with a pair of new solid-body guitars that offer a lot more than meets the eye.

There are actually three guitars in Peavey's new Generation EXP Series. What meets the eye is a trio of neo-traditional-looking solid-body electrics with a modified-Telecaster look, enhanced by the Tele-style silver-strip control panel for the blade-style pickup selector and single volume and tone control knobs. These models also feature the familiar three-pickup Strat-based pickup array of single-coils in the neck and middle positions and a lead humbucker back at the bridge. And yes, they do have solid alder bodies, truss-rod-reinforced 25-inch necks (dual-expanding truss-rods, actually, for more accurate neck adjustments), and rosewood fingerboards, like a Strat or any number of Strat-style guitars. One of these three guitars, the Generation EXP, turns out to be exactly what it looks like: a good-sounding, very well-made, and incredibly well-priced (\$299.99 list) solid-body electric guitar.

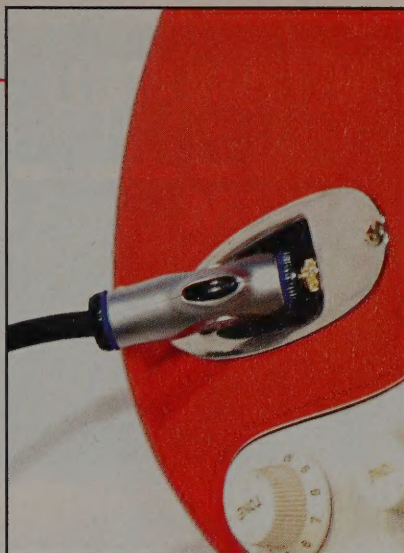
The other two guitars in this new series, however, are the Generation EXP Piezo and the more refined Generation Quilt EXP Piezo. Along with everything the Generation EXP has, each EXP Piezo also has a Fishman Piezo pickup system— yes, that's piezo pickups as in the one's usually located near the bridges of amplified acoustic guitars— and Peavey's patented ACM circuit. The piezo pickup and ACM help these solid-body electrics do a startlingly good job of replicating the sound of acoustic guitars, which would come in very handy on power ballads just for starters. And those acoustic sounds can be blended with the guitar's electric sounds for all sorts of unique combinations. The difference between the Quilt EXP Piezo (\$649.99 list) and EXP Piezo (\$449.99 list) is purely what-meets-the-eye— as in cosmetic. As in the finish: the Quilt version has beautiful quilted wood tops and comes in tiger eye, sunburst, wine red and purple finishes, while the EXP Piezo is available in black, sunburst and candy red (the EXP comes in black, sunburst, candy red and gold). All three models have genuine quality body binding, and steel-plate bridges with die-cast saddles.

For more info on the Generation EXP Series guitars, and on Peavey's vast range of other guitars, basses, amps and drums, visit www.peavey.com <http://www.peavey.com>.



PLANET WAVES CIRCUIT BREAKER CABLES

Planet Waves' new Circuit Breaker guitar cables take care of an age-old, highly annoying and frankly somewhat dangerous and scary problem that any guitarist who's ever taken a stage has had to deal with. That's the cringe-inducing noise, hum and static that seem to be unavoidable when inserting and removing cables into and out of guitars. The noise can make you and the audience wince or even jump – and it can hurt your ears, as well as your amps or PA systems. But with the push of a button the Circuit Breaker shorts the signal to ground and cancels all amplifier noise. Push the button a second time, after transferring your cable from one guitar to another, and the cable is active again. You may say "wow, how come nobody ever thought of that before?" Well, they did— but unlike other spring-loaded circuit-breaking plugs that can malfunction with lost tension, the Planet Waves Circuit Breaker is a fail-safe system. And since it can be shorted while still plugged into the guitar, you can use it to avoid unwanted noise or feedback during breaks in play. Like all Planet Waves instrument cables, Circuit Breakers have 24-carat gold-plated plugs for clearer signal and corrosion-resistance, and patented compression-springs for a reliably tight, static-free connection into the jack. For more info on Circuit Breakers and other products from Planet Waves, visit www.planet-waves.com <<http://www.planet-waves.com>>.



IBANEZ NOODLES DUCT-TAPE-FINISH GUITAR

Some may have thought Homeland Security Czar Tom Ridge made himself look silly with his duct-tape suggestion a few months ago. But for decades rock musicians and their roadies have known first-hand that duct-tape is nothing to sneeze at. Nothing holds down cables and keeps them from tripping you up quite like it, and it's a great fast-fix for damaged guitars and amp cases, too, among many other uses. So the only surprise is that it's taken so long for this to happen: Offspring guitarist Noodles is celebrating that old taken-for-granted standby with the new Ibanez Noodles Signature Model Guitar With Hand-Wrapped Duct-Tape Finish. No kidding, and kudos to him! "Duct tape is so much a part of what we musicians do on the road," says Noodles, "plus there are already lots of pretty guitars on the market that are very expensive, but aren't really 'players.' But this is a real, rugged, solid guitar that's also unique. Each guitar is individually wrapped, so every one is going to have its own 'fingerprint.'" Hey, Noodles— that distinctive silver-gray duct tape look ain't pretty? Come on! Seriously, though, the guitars are based on the Ibanez Talman models Noodles has used for the past decade, with basswood bodies (wrapped in duct tape and finished in high-gloss poly so it'll take some doing to unwrap the tape should you be so inclined) and five-way pickup switching. List price: \$659.99. For more info visit www.ibanez.com <<http://www.ibanez.com>>



DIMARZIO TONE ZONE PICKUPS

DiMarzio's Tone Zone S DP189 replacement pickup has the tremendous midrange and bass response of its famous original Tone Zone, and the same dual-resonance design for sparkling harmonics— but now in a humbucking Strat-replacement size. It has four-conductor wiring for parallel humbucking and split-coil modes, and makes a great bridge position pickup in combo with DiMarzio's Pro Track, Chopper or Fast Track 1. For more info visit www.dimarzio.com <<http://www.dimarzio.com>>.



SHURE PERFORMANCE GEAR WIRELESS SYSTEMS

Shure has added 17 new affordable systems to its Performance Gear wireless series, exponentially increasing the variety of UHF and VHF options for anyone needing quality onstage wireless vocal and instrumental PA gear. The new systems have a refreshed receiver design with attractive sloped metal front panels, and repositioned LEDs that are easier to view and understand. The rear panels are also updated with easier-to-read two-color labels highlighting connectors and controls. For more info visit www.shure.com <<http://www.shure.com>>.

INSTRUMENTALLY SPEAKING DRUM BEAT

Vater

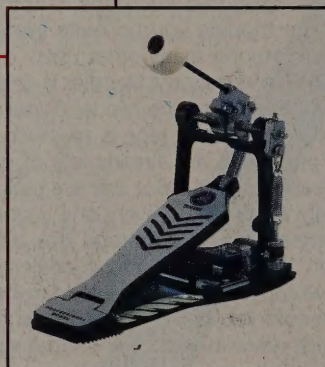
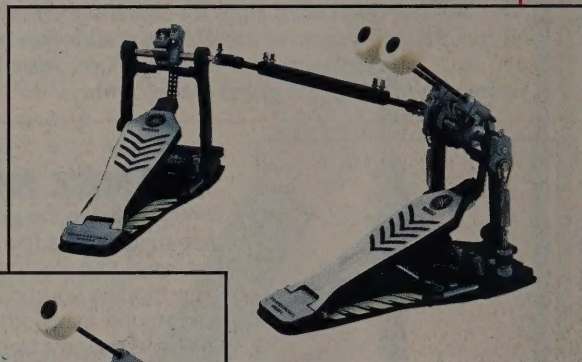
Vater's new Drum Polish cleans and protects any drum shell finish, be it plastic-wrapped, painted, stained, clear-coated, powder-coated, or chrome. Carnuba-enriched (like car wax), easy-to-use, anti-static and pH-balanced, the formula gives your drums a "like new" shine without leaving waxy buildup, and it won't swirl, scratch or streak as it removes dust, fingerprints, smoke residue and drumstick sawdust. Vater's Cymbal Polish does a similar job on cymbals, and on whatever else you have that's made of copper, brass, chrome, aluminum or stainless steel. The Drum

Polish lists for \$6.95, Cymbal Polish for \$8.95. For more info and on Vater's wide range of sticks and other accessories, visit www.vater.com <<http://www.vater.com>>.



Yamaha

Yamaha's new FP and DFP bass drum pedals have all the usual Yamaha hallmarks. They're well-made, feature-packed, sturdy, with a variety of drive options from single- or double-chain to direct or stomp drive...but they also have a very cool feature sure to be appreciated by any drummer who has to set up and take down their own kit (or, if you have roadies, by them): all have collapsible frames for easy packing and storage. There are five single and seven double-pedal models available, ranging from lightweight beginner models to heavy duty professional-level styles, all with footboard and beater-angle adjustments, real felt beaters, spring-lock systems, and new footboard and heel designs. For more info visit www.yamahadrums.com <<http://www.yamahadrums.com>>.



DW

DW has added a spectacular new member to its exclusive line of exotic wood finishes: Olive Ash, which may be abundant in its native France (uh-oh! Haven't you heard, DW, this may be un-America???) but which in DW's case is from a particular tree with a uniquely striking combination of highly-figured sap and heart wood, the likes of which may never be seen again. To ensure consistency, quality and availability, this entire tree was purchased by DW to be used exclusively for drum finishes...which will obviously be made only in limited numbers. For now a selection of luxurious natural or stained finishes are available on a full selection of DW's Collectors Series all-maple and all-birch drums. But you'd probably better hurry. For more info on these and DW's many, many other state-of-the-art drums, visit www.dwdrums.com.

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